

SIEGE OF DRAGONSPEAR: RETURN TO BALDUR'S GATE WITH THE ALL-NEW ADVENTURE!

DRAGON+



TYRANTS OF THE UNDERDARK REVEALED!

An exclusive look at the new D&D deck-building board game

DUNGEONS & DRAGONS®

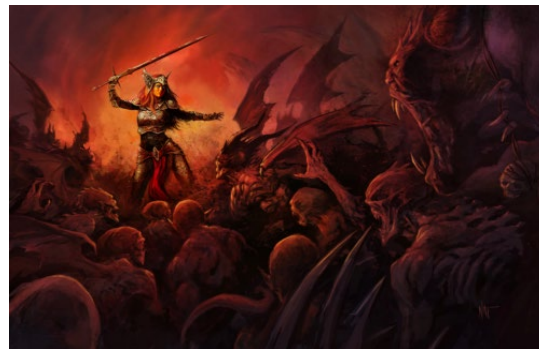
«SWIPE to the NEXT PAGE»

ISSUE 5

DRAGON+ 5

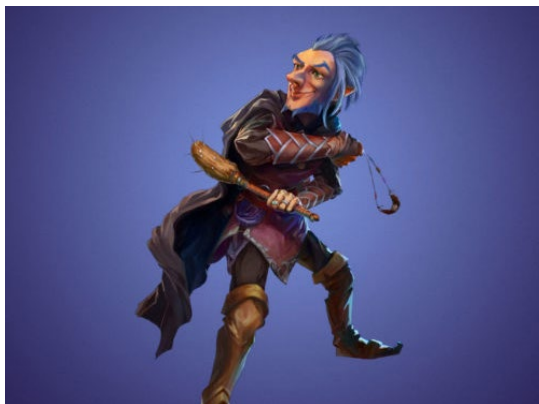
Welcome to Dragon+ Issue 5

Exclusive. It's a word that is casually thrown around in modern times, often with little cause or justification. If we're not careful, the word may temporarily lose its power, like a +2 sword in an antimagic field.



Baldur's Gate: Siege of Dragonspear

Writer Amber Scott and creative director Trent Oster on a tiny expansion that became a huge video game. With chickens!



Short Fiction

Glint's Story

ISSUE 5



Tyrants of the Underdark

Game designer Peter Lee says it's good to be bad in the latest D&D board game, a deck-building adventure in which you vie for control of the Underdark.



COVER: IMAGINING THE AMPERSAND

Descending underground, dodging patrols and trying to create a name for himself... artist Todd James was clearly born to take on the Dragon Ampersand.



Reality Check

Dragon+ visited a Californian developer transporting D&D to its next logical platform, virtual reality.

ISSUE 5



Neverwinter: Underdark

Scott Shicoff, lead designer of Neverwinter at Cryptic Studios, counts down ten killer things you need to know about Neverwinter's newest location...



Community: Insanity of the N.P.C.

The madness of the Demon Lords has infected the inhabitants of the Underdark, so we turned to the community to create some interesting characters to reflect that insanity.



Interview: Erin M. Evans

Demon lord Graz'zt ends up on the psychiatrist's couch as author Erin M Evans discusses her latest novel, Ashes of the Tyrant

(which also includes fighting!).

ISSUE 5



Sword Coast Legends:

Better By Design

Enemies and Allies: Sword Coast Legends

Sword Coast NPCs for your
Tabletop D&D Game

Tavern Tales: D&D Adventurers League

The D&D Adventurers League reveals its upcoming gems, including epic season four opening adventure Reclamation of Phlan! Plus, download free adventure The Occupation of Szith Morcane.

ISSUE 5



Scott Kurtz
presents
**GAUNTLET
GOPHERS**
by Tavis Maiden

Sage Advice

Jeremy Crawford chairs the monthly column that gives official clarifications of D&D rules and provides reference documents to help your D&D game run smoothly. What's the first rule of Sage Advice? The Dungeon Master—not this column or the rulebooks—is the game's adjudicator.



Rainn Wilson Interview

Rainn Wilson on Growing Up
with D&D

ISSUE 5



Streaming Highlights

The Late Late Show writer Jared Logan gives advice on getting free furniture, the D&D team indulge in both computer-generated and theatre of the mind adventures, and the My Brother, My Brother and Me podcast team brings the funny.

Next Issue: Dragon 06

There's no need to cast Divination to discover next issue's goodies: we speak to Forgotten Realms creator Ed Greenwood about his latest novel, remember Dungeons & Dragons videogames gone by and dig deep into the latest action RPG Sword Coast Legends.



A big thank you to the extended D&D family for their help with the creation of this issue.

DRAGON+ 5

Welcome to Dragon+ Issue 5

Exclusive. It's a word that is casually thrown around in modern times, often with little cause or justification. If we're not careful, the word may temporarily lose its power, like a +2 sword in an antimagic field.

Matt Chapman

Naturally, here at Dragon+ we're doing our best to keep the magic alive when it comes to genuine exclusives. That goes for any and every kind of D&D you may engage in.



For starters, we have the first in-depth look at upcoming board game *Tyrants of the Underdark* (see page eight). This deck-building adventure sees players take control of drow, monsters, demons, elementals, and chromatic dragons, to fight it out for a piece of that subterranean world.

You may already have heard rumblings about *Siege of Dragonspear* (see page five), which takes place between the two *Baldur's Gate* video games, but our exclusive short story introduces one of its companions. Join cheeky gnomish cleric Glint Gardnersen as he hunts for a master thief in *Amulet Fellow* and the *Regal Rose* (read it here first on page six). Judging by this fun

little adventure, penned by Cowboys & Aliens comic-writer Andrew Foley no less, Gardnersonson is likely to be a fan favorite when Siege of Dragonspear launches in 2016.

D&D tabletop roleplayers also get so much crunch when they bite into this issue, it's practically one of their five a day. Sage Advice (page nineteen) makes its debut in the pages of Dragon+, allowing you to soak up those rules clarifications on the go. TRPG fans also get their very own exclusive, as the powers behind the D&D Adventurers League share their thoughts on the season finale adventure, Reclamation of Phlan (page eighteen). We also have advice and stats to help you incorporate the Sword Coast Legends video game companions into your home game (page sixteen).

Matt Chapman, Editor-in-Chief

[Email Matt](#)



[BACK TO TOP](#)



Baldur's Gate: Siege of Dragonspear

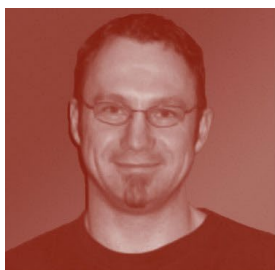
Writer Amber Scott and creative director Trent Oster on a tiny expansion that became a huge video game. With chickens!

“I think that’s just a *Baldur’s Gate* thing,” says Beamdog president and creative director Trent Oster. “It can never be small. It always has to get bigger and bigger.” He’s talking about *Baldur’s Gate: Siege of Dragonspear*, which started life in 2011, in Trent’s words, as a little piece of DLC that would cost around \$2. With a storyline that fits between the new enhanced editions of *Baldur’s Gate* and *Baldur’s Gate II*, it was supposed to ship as a bridge to those two titles before the second one was released.

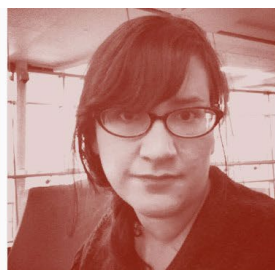
“It grew in scope and we realized we were tight on time and needed to put more effort into *Baldur’s Gate II* ahead of its launch, so *Dragonspear* went on the backburner. When we came back and re-examined it had become a fifteen-hour expansion. At that stage it was

still going to be DLC, although for a little more money,” Oster says.

“This was around fall 2014,” says writer Amber Scott as she picks up the story. “At that point it was just too crowded. We’d designed so much great stuff that when we started doing the test playthroughs you’d walk five feet and a quest would trigger, then in another five feet more NPCs would run up to you to offer other quests. So rather than cut content, we added extra areas so we could spread it out a bit and make it more fun and relaxing to play.”



**Trent
Oster**



**Amber
Scott**



**Andrew
Foley**



**Phil
Daigle**

Working alongside *Cowboys & Aliens* comic-book scribe Andrew Foley, Scott pitched additional dungeons and other areas to lead designer Phil Daigle, to house the glut of monsters and side quests. Other Beamdog staff also suggested more wilderness areas for open-world exploration, to expand the map even further. As the \$2 piece of DLC continued to grow, the art team working on it reached around 35 people. Oster says *Siege of Dragonspear* now offers around twenty-five to thirty hours of gameplay. “That’s if you play the critical path and don’t do much besides, so it’s fitting for the legacy of *Baldur’s Gate*,” he adds proudly.

All of which begs the question, did anything get left out? “There were a few quests we did have to cut, as they didn’t work as well as we thought in the new expanded format,” Scott, a former *Dragon* magazine writer, says. “We also underwent some story revisions that made a couple of quests outdated, so we put them to one side and maybe we’ll reuse those in a different game or add them in a later patch.”



HERO'S WELCOME

At the end of the first game in the series, assuming you clicked that mouse frantically enough or swiped with precision across that tablet screen, you're the hero of Baldur's Gate. When *Siege of Dragonspear* begins, there's a crusade forming in the north of Faerûn, as soldiers rally to a figure known as the Shining Lady. This charismatic woman is Caelar Argent and she's making the grand dukes of Baldur's Gate very nervous, as stories of atrocities spread across the region and refugees flood in.

Argent's story leads players, inevitably, to Dragonspear Castle, which is at the centre of her plans. Aside from the Advanced Dungeons & Dragons module *Hordes of Dragonspear*, and the recent D&D Next playtest *Ghosts of Dragonspear Castle*, it's not a setting that has featured much in Forgotten Realms adventures. Scott says the Beamdog team mostly worked off the AD&D module when it came to detailing what was in the castle and its surrounding area. Beamdog also took into account a list of fan-requested features that original *Baldur's Gate* developer BioWare had collected.



“Way back in the day BioWare asked the fans, ‘What would you love to see?’ Some of those features inspired the *Throne of Bhaal* expansion and others were used to inspire *Siege of Dragonspear*. One of those was the idea of having a massive battle or a war where you’re able to influence the direction of a giant melee and that was something we wanted to do in *Dragonspear*,” says Scott. “It’s called *Siege of Dragonspear*, so I don’t think it’s too much of a spoiler to imply there’s going to be a large force of enemies at a castle. During the combat sequence you actually get to be on a battlefield and try to make use of the allies you have. You don’t get to control other characters but you and your party participate in giant battles.”

Player choice and the decisions you’ve made in the game also influence that conflict. If you find a group of bad guys, do you decide to let them go, knowing they may show up as your enemies later on? Is it worth being a good person and letting those bad people live if there’s a chance they’ll come back and haunt you?

NEW BEGINNINGS



Players need a copy of *Baldur's Gate: Enhanced Edition* to play the *Siege of Dragonspear* expansion, so the suggestion is that they import their existing hero from that game into the new adventure. Yet it is possible to begin the journey to Dragonspear Castle with a brand new party.



[Learn More](#)

“We did keep in mind as we designed *Siege of Dragonspear* that people might be coming into this without any sort of history of playing *Baldur's Gate* or any understanding of the feel of the Forgotten Realms. So there are places where you can ask your companions to fill you in on how you met them, and some of the NPCs at the beginning of the game can give you a little rundown of what's been happening. And, of course, there's your journal, which reveals a little bit about your history,” Scott explains.

“However, it may not be as emotionally impactful if you don't know the story from the original game. *Baldur's Gate* is the story of one person, and that person is the hero of Baldur's Gate. This adventure builds on top of that and if you've played through the first game you may notice more nuances and get more emotional engagement out of some of the content.”



(Select to view)

Scott says she's played through *Baldur's Gate* around 100 times since joining Beamdog in 2014 and is looking forward to playing through the whole 'trilogy' back to back when *Siege of Dragonspear* is released. Especially as the user interface has been given a spring clean. That includes health bars over the heads of the party's sprites to make it easier to see who has been damaged, as well as Scott's favorite new element in the inventory screen: "When you select a new item, the portraits of the people in your party will change color if they can use that item and if it's an improvement over what they're currently using. So if I pick up a magic sword and Minsc's portrait turns yellow, I know that's a better sword for him. That makes it much easier to make decisions about your game, instead of giving the weapon to every single person in your party and then thinking, 'Can mages use maces?'"

Those new UI elements will also be rolled out to *Baldur's Gate 1* and *2* using patch updates. So players starting at the beginning and playing all the way through to the end of *Baldur's Gate 2: Throne of Bhaal* will have the same interface and all the same difficulty and color options.

Baldur's Gate Siege of Dragonspear releases in 2016 for Windows, Macintosh, Linux, iOS and Android.

[BACK TO TOP](#)



Short Fiction

Glint's Story

Story by Andrew Foley

Glint Gardnersonson's charms were wearing thin on Penhale, and Jargo hadn't appreciated them from the start. The blue-haired gnome had introduced himself more than an hour ago, taking a seat at their table and launching into a lengthy, largely one-sided conversation. It had been a long month for Jargo and Penhale. The gnome's attempt to lift their spirits was making it longer.

"It was a mighty oak," said Glint, describing a tree he'd climbed as a child. "Mightier than the Iron Throne at the peak of its power, mightier than any army the Sword Coast has birthed. Why if it wasn't rooted to the ground, I daresay it would rule us all today. You should

have seen it, Jargo.”

Jargo smiled widely and reached for his war hammer. Penhale shook his head. The Elfsong Tavern’s owner didn’t tolerate violence in the taproom, at least not from those not in her employ.

Jargo sighed. He wasn’t going to have any fun this night.

Or perhaps he’d get to kill something after all. A thin, disheveled, but clearly angry man stalked towards their table. His face was contorted rage, his bony fingers clenched in fists. Jargo gripped his warhammer. Penhale, alerted by his friend’s change of posture, inhaled, preparing a defensive spell.

The angry man marched up behind Glint and, without hesitation, warning, or even an introduction, punched the gnome in the head.

Glint generally thought himself as friendly as the next gnome, but in this he was overly modest. His outgoing ways had earned him many friends and also several punches to the head—so many that Glint made it his habit not to take any assault not involving steel or magic personally. And so he did not pull his attitude stick from his belt or petition Baravar Cloakshadow to curse his assailant.



He simply fell from the chair, rolled to his feet, turned to his attacker and greeted him with a cheerful, “And a good evening to you, friend. Glint Gardnersonson’s my name. Please, sit, join me and my friends for a drink. I was just telling them about the time I climbed—”

“I’ll not sit, you miserable little pickpocket!” the man cried. Patrons at nearby tables abandoned the pretense of apathy; several openly turned in their seats to watch the confrontation play out. “Give it back! Give it back now!”

“Absolutely! By all means, take it back, it clearly means more to you than it does me.” Glint paused then, and as an afterthought added, “What are we talking about?”

“The amulet!” cried his attacker. “The amulet you stole!”

“‘Stole’ is such a provocative term. I prefer to think of it as

borrowing for an extended period.” This time he saw the punch coming, and ducked it. “‘Stole’ it is, then. You say I took an amulet, eh? Could you be a little more specific...?”

“How many amulets have you borrowed for an extended period?” asked Penhale.

“I’m not sure,” said Glint. “I kind of lost count after the first one.”

“It was made of gold and had a hippogriff on it.”

“Oh, the hippogriff! A fabulous piece. You weren’t wearing it.”

“No. I was hiding it. In my pants.”

“Yes, yes, I remember it now. The amulet, not the pants, no offense. I remember thinking, ‘An amulet like that really ought to be worn,’ and then I thought, ‘I could wear an amulet like that’, and then ‘I’d look good wearing an amulet like that, and this fellow isn’t wearing it.’ At that point borrowing it seemed not just obvious but the only appropriate thing to do given the circumstances. And as you can see, I was right: I do look good wearing the amulet.”

“I don’t care how you look!” cried the man. “I need it back! Where is it?”

Glint frowned. “Maybe it doesn’t look as good on me as I thought...” He turned to Penhale and pushed his chest out. “What do you think?”

“I think you think you’re wearing this gentleman’s pendant,” said Penhale. “If I’m right in thinking so, cast your eyes down to your chest and you’ll soon realize it isn’t the case.”

Glint looked down. Instead of the handsome amulet he expected to find dangling on his chest, he found a small piece of card affixed to his tunic by a straight pin.

Glint looked to Penhale and Jargo. “How long has this been here?”

“The whole stlarnin’ time,” said Jargo.

“And you didn’t ask about it? I would’ve asked about it.”

“I was afraid you might answer.”

“Where’s my amulet?” wailed the man Glint had come to think of as the Amulet Fellow.

“I had it when I left the boarding house earlier this evening, I’m sure of it,” said Glint. “Unlike some people I could mention, I wouldn’t let such a fabulous piece go unworn.”

“Gods!” cried Amulet Fellow. “I’m doomed!” He sank down onto the chair he’d punched Glint off of, burying his head in his hands.

A half-elven woman approached the table, tying her long blond locks behind her head. “Is everything all right here?” Her voice was pleasant enough, but there was an edge to it. Those patrons who had watched the scene unfold turned back to their drinks, anxious to avoid her ire.

“Everything is fine, Lady Alyth,” said Glint. He gave Amulet Fellow a friendly slap on the back. “Steady on, friend. It’s a nice piece of jewelry, I’ll grant you, but there are plenty of other amulets in the sea.” Alyth gave the gnome a raised eyebrow but said nothing more. She moved back to her place behind the bar counter,

Glint turned his attention back to Amulet Fellow. Something in the defeated slump of the man’s shoulders told Glint Amulet Fellow had a tale to tell. “So what’s so important about this amulet?”

“It’s the only thing I have—I had—that’ll get Nozzik to give me the letters back.”

“Oh, you know Nozzik?” said Glint.

“Too well.”

“I don’t know Nozzik,” said Penhale.

“I don’t want to know Nozzik,” said Jargo.

“Well you’re probably right about that,” said Glint. “It’s possible he’s not the most unpleasant half-orc in Baldur’s Gate, but he’s in the running. If he wasn’t in the Black Brotherhood’s good graces he’d have done a noose dance ages ago. Though hanging would probably only slow him down.”

“I could slow ’im down,” said Jargo. He had a soft spot for the weak and downtrodden, and would happily forgo a night’s sleep in favor of pounding this Nozzik into bloody pulp on Amulet Fellow’s behalf.

“That’s doubtlessly true, but let’s not resort to violence unless we have to,” said Glint.

“Tell us about the letters, and what Nozzik has to do with them.”

“My father was a sellsword,” said Amulet Fellow. “He met my mother just a week before his employer required him to travel to Calimport. It would be more than a year before they saw each other again. They stayed in contact, though. Wrote each other letters every day, without fail. They fell in love in those pages—they wed the day after he returned.”

Glint held his tankard up in a toast. “To love,” he said.

Amulet Fellow leaned back in his chair and sighed. “After my parents died, the house and all it held were sold. All I had left was my parents’ letters and the amulet—the amulet you stole.”

“Borrowed for an extended period.”

“I don’t care about the amulet. But those letters are all I have—had—to remember my parents by. That damnable half-orc knew of the amulet—he wrecked my apartment looking for it. When he couldn’t find it, he took the letters instead and offered to make an exchange...”

“Except you don’t have anything to exchange anymore,” said Glint. “And neither do I.”

Glint unpinned the card and examined it closely. A stylized rose with a thorny stem was stamped on its lilac surface in dark violet ink. Glint smiled wider than usual, which wasn’t easy; his typical smile was built for a head larger than his own. But such was his pleasure at the sight of the card that he managed it. “I’ve been robbed!” he announced, clearly delighted.

“You mean borrowed from,” said Penhale.

“No, this is definitely a robbery, and I can tell you who did it, too.”

“The Regal Rose,” said Penhale. Glint stifled his disappointment at the half-elf having snatched a potentially dramatic reveal away from him.

“Who? Wait, I don’t care, I just need it back. My parents’ letters, remember?”

“What?” said Glint. “Oh, right, the letters. Slipped my mind. Well, never mind them for now, let me tell you about the Rose.”

Jargo emptied the pitcher into his cup. To Amulet Fellow, he said, “Settle in. This may take awhile.”

“The Regal Rose is a thief among thieves. He, she, or they—if anyone knows who the Rose is, they’re not talking—travel the Sword Coast, robbing the rich. And occasionally the poor, if the poor they encounter happen to have any riches. The Rose is so good at stealing, so proud of their purloining skill, that they leave these cards in the pockets, pouches, and apparently pinned to the tunics of all whom they’ve robbed—an artist signing their work. You’ve got to admire the flair. Well, maybe you don’t.

“Their habit is to find an area and work it hard for a tenday or two, then move on. It seems they’ve come to Baldur’s Gate.”

“Good time for it,” said Jargo. “Everyone’s running from the Shining Lady up north, most bringin’ what valuables they have with ’em.”

“I need the amulet back,” said Amulet Fellow. “If I don’t give it to Nozzik, he’ll burn the letters and break my legs. If I’m lucky he’ll only do the legs.”

“I can’t help but feel somewhat responsible for this situation,” said Glint. “Wearing an amulet that deserves wearing is one thing, but getting a man’s legs broken and his parents’ love letters burnt... No, it’s just not on.”

“So we bust some half-orc head?” asked Jargo.

“We’ve troubles enough without attracting the Zhentarim’s attention,” said Penhale.

“The Black Brothers don’t respond well to challenges. No, it’d be best if I simply get the amulet back and let our friend give it to Nozzik. Even though it would look better on me.”

“Get it back? How?” asked Amulet Fellow.

“How am I going to get it back? That’s a good question. How am I going to do that?”

“Penhale could find it,” said Jargo. Penhale favoured his friend with a cold glare. Jargo gave him a crooked grin and shrugged. “You’re the one who didn’t want to bust the half-orc’s skull.”

A strain of hope crept into Amulet Man’s voice. “Can you find it?”

“There is a spell I could do, had I the necessary elements,” said Penhale. “Alas, I don’t have a looking glass at hand—”

“I do,” said Glint.

“A valuable looking glass,” said Penhale.

“Very valuable indeed,” said Glint. “I use it to look at myself.” He rummaged around in his pockets and produced a handheld mirror framed in exquisitely wrought silver.

Jargo whistled softly. “Most valuable lookin’ lookin’ glass I ever saw.”

“Yes,” Penhale sighed. “That should do the trick...”



Glint stood on the private booth’s table, looking over Penhale’s shoulder, trying to glimpse of himself in the mirror. “It’ll be usable afterwards, right?” he asked yet again.

Penhale ignored him yet again. He muttered the incantation under his breath, waving his hands over the Rose’s card, then the mirror. He closed his eyes—

“Are you sure you want to close your eyes?” asked Glint. “It is a looking glass...”

“Just let ’im do the spell,” snapped Jargo.

After several seconds, the wizard spoke. “Yes... I see the amulet.”

“Where? Where is it?” cried Amulet Fellow.

“I see a room... There’s a bed... it’s an inn. A high quality one. The paneling on the walls is dark... The blankets are silk... Red... Gold trim...”

“The Helm and Cloak,” said Glint. “I spent a pleasant evening there not too long ago. Well, I enjoyed it. The owner was less than thrilled. Long story. Go on, what else do you see?”

“A woman, an elven woman. Tall, thin. Long black hair and piercing eyes... She’s wearing the amulet—Oh dear.” Penhale turned the looking glass face down.

“That doesn’t sound good,” said Glint.

“Her eyes were more piercing than I thought. She detected the spell.”

“She knows someone’s looking for her?” said Glint.

“She won’t be there long,” said Jargo. “If you’re going to get the amulet back, you better go now.”

“Amulet Fellow,” said Glint. “Meet me here this time tomorrow night. I’ll have everything sorted out for you then.”

“Why should I believe you?”

“Have you anything to lose in doing so?”

The Amulet Fellow sighed. “Fair enough.”

And with that, Glint was out the door, racing down the streets of Baldur’s Gate as fast as one could race down them in the crowds clogging the way.



The crowds were thinner near the Helm and Cloak, and better dressed. The Flaming Fist was more in evidence here in the Upper

City than the Lower. Glint fought the urge to lighten some pockets. If he was to catch up to the Regal Rose he'd need to act quickly.

Glint took the steps up to the Helm and Cloak's main entrance two at a time. Given the length of his legs this was pretty impressive, as he'd have been quick to point out to any who witnessed the feat. Nobody in the vicinity seemed to care, however, and in truth he needed to focus on the matter at hand. He moved to the inn's door, expecting the halfling standing guard at the door to open it as he had for numerous others.

Glint was not to be one of this number, however. By Cloakshadow's grace, he managed to check his forward momentum prior to mashing his face into the oak. "Your pardon," he said to the halfling. "I'd like to go in."

"I can see you want to go in, but the pardoning's going to be trouble." Seeing Glint's bemused look, the halfling added, "I was here the last time, you know."

"I really don't," said Glint, who really, truly did not and was not at this moment inclined to find out.

"The last time you were here. I had to clean the suite."

Glint paused. "I can explain that—"

"Leave!" shrieked the guard. "I'll call the Flaming Fist, see if I don't!"

Glint flipped through the pages of his memory, hoping to recall an alternate way to enter the establishment. The back door was a possibility, but not a good one—the guards hadn't let him in there last time, and that was prior to a memorable night in the royal suite most involved would probably rather forget. The lower floor windows were barred, but he might be able to scale the building to reach one that wasn't...

Before he settled on a course of action, the door was pushed open and the Regal Rose herself emerged. Her gaze settled on the guard. "You open and close the door," she said. "It's not much of a job, but it's not a difficult one. You've no good excuse for not doing it."

“Your pardon, ma’am,” said the halfling, glaring daggers and a few poison-tipped crossbow bolts at Glint.

The Regal Rose’s long hair and ears were hidden beneath her hood. A veil concealed most of her face. Glint might not have recognized her had she not shared his view that an amulet like Amulet Man’s deserved to be worn. Glint had suspected he liked the Regal Rose. Seeing her wearing the amulet she’d so recently stolen confirmed his suspicion.

The master thief moved down the stairs, and joined the river of people flowing along the street. Glint jogged through the crowd, trying to catch up to the elven woman but never quite managing to do it. He followed her through the gates into the Lower City, where the crowd pressed closer around him. He lost sight of her behind a thick-set woman carrying a large wooden barrel under each arm. As he negotiated his way around the barrel-carrier, Glint caught a flutter of purple cloak disappearing into a narrow lane between two buildings. He raced into the alley’s shadows, desperate not to lose track of the Rose.

Were he a taller man, the dagger would have caught him in the chest. Were he slower, it would have plunged into his eye. A telltale gleam in the alley’s murk alerted him to the danger. He spun to the side, narrowly avoiding a fantastic excuse to don a spiffy eye patch.

The Rose didn’t falter. She whirled around, swinging the heel of a well-made leather boot at Glint’s face. He dropped to the dirt, rolling out of the heel’s path—it took a chunk out of the sandstone wall beside him.

“I don’t want to fight!” Glint shouted, hoping the thief’s willingness to engage in violence originated in perceived necessity rather than personal predisposition. “I don’t even want the amulet back!”

“What amulet?”

“The one you took from me. I know you’re the Regal Rose.”

Above her veil, the Rose’s eyes turned cold. They were a killer’s eyes—Glint’s killer’s eyes, if he was a split second slower or her dagger the preceding split second faster.

Glint danced around the alley, narrowly avoiding the Rose's blade again and again. He could tell her fighting skills were better than his. His words would reach her sooner than any weapon he might wield. "I just wanted to compliment you on your style," he said, jumping back far enough that the blade didn't reach his throat. "The leaving a card thing? That's smooth. Actually, I'm curious—" He rolled past her, narrowly avoiding a kick he would later swear split cobblestones. "How did you manage to sneak the amulet and pin the card to my chest?" He leapt into the air as her foot swept the ground beneath him. Landing, he capered sideways, avoiding her slashing dagger. "Did you use the Sixth Finger sleight? The Sigil Wiggle with maybe a Good Uncle Over the Shoulder tossed in for misdirection?" He rolled backward and bounced up to his feet, ready for the next attack—but the Rose instead held her position, dagger up in a defensive posture.

"Galad!" cried Glint. "You couldn't have just used the ol' Calimshan Elbow, could you?" He looked at her closely, and was sure of it; beneath her veil, the woman was smiling. "Cloakshadow's cloak's shadow! It was the Elbow!" He bowed deeply. "I salute you, madam. Your skill is matched only by your style, and I daresay your style is without peer."

"What's your name, gnome?" the Rose asked. Her voice was husky, deeper than he'd expected.

"I am Glint Gardnersonson and it would be my honor to shake the hand of a talent of your unparalleled calibre. Er, I'd rather do it while the hand isn't holding a blade though, if that's possible."



"You don't want the amulet back?"

Glint shook his head. "I'd not admit it to anyone else, but it looks better round your neck than it ever did mine."

With a flick of her wrist, the Rose's dagger disappeared. Long fingers absently caressed the golden hippogriff as she spoke. "You're right about that."

Glint strode forward—not too quickly, he wasn't entirely sure where

the dagger had disappeared to—his arm extended. “It was truly a pleasure to make your acquaintance, my lady. If you’re ever in the Gate again, do seek me out. I’d love to discuss the craft with you.”

“Perhaps I’ll do that.” The Rose shook his hand. Her grip was firm and dainty. Glint would spend hours trying to figure out how she managed that (if survived that long.)

“I hope you will,” said Glint. “I’d love to talk now, but unfortunately I’ve business to attend to elsewhere.”

“As do I. Sweet water and light laughter until next.”

“Forges warm, friend,” said Glint. He started moving for the alley’s mouth, but stopped almost immediately.

The dagger had reappeared in the Rose’s hand, and had furthermore been pressed against his throat.

“No need for that,” said Glint. He fished the amulet out of his cloak and handed the Rose’s ill-gotten gain back to her. “Admit it,” he said. “You’d have been disappointed if I didn’t at least try to get it back.”

She didn’t answer. Instead she stepped away from him, and disappeared into the alley’s shadows. Glint judged it wiser not to try and follow her, and, against all odds, did the wise thing. If he was to solve Amulet Fellow’s Nozzik problem, he had no time to spare with frivolities like shadowing a thief or having his throat cut when the thief realized she was being followed.

“You didn’t get the amulet back?” Tears welled in Amulet Fellow’s eyes.

“No, I did get it back,” said Glint. “Briefly.”

Amulet Fellow sat at Glint’s table and proceeded to wilt. He slumped forward, his forehead slowly sinking down, down, down until it came to rest on the table.

“Don’t be so upset, friend,” said Glint. “I didn’t get the amulet back, but it’s not the amulet you wanted.”

“I didn’t want to have my legs broke. Or my arms. My back. My

neck.” After a few seconds’ contemplation, the forlorn man added, “My skull.”

“You forgot your fingers,” said Glint.

“Nozzik won’t,” moaned Amulet Fellow.

“Don’t despair. I’ve something here that’s sure to cheer you up.”

Despite Glint’s admonition, Amulet Fellow continued despairing.

“Stop kissing the table and look up for a second, will you?” said Glint.

Amulet Fellow reluctantly did as he was bid. His eyes widened when he saw the sheaf of papers Glint held.

“I told you I’d sort it all out,” said Glint. He slid the letters across the table. “Now when you meet with Nozzik, I want you to say this—are you listening? Say these words exactly as I say them...”

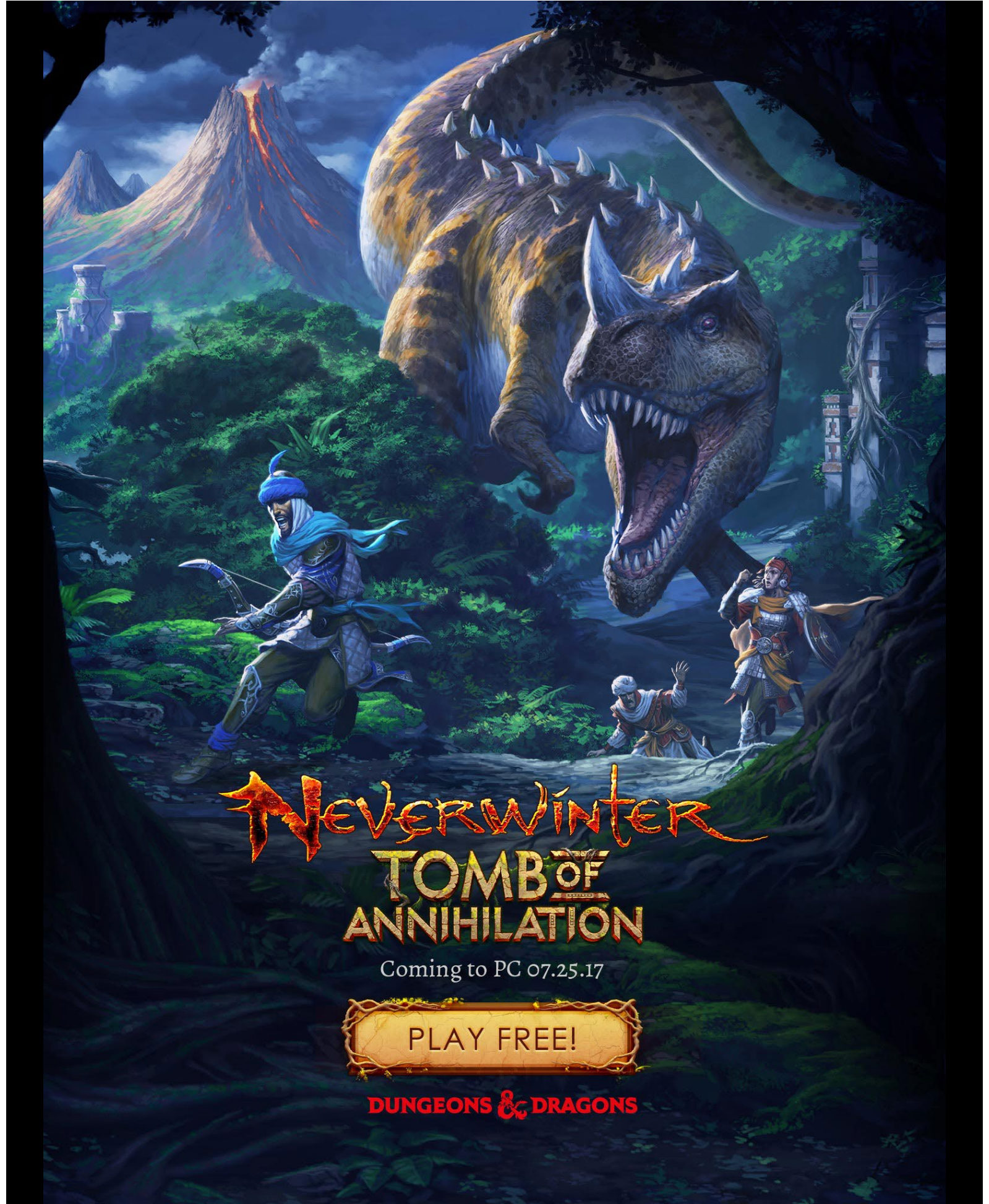
“I had the amulet...” said Amulet Fellow. Nozzik’s lips curled back from his tusks.

Amulet Fellow wiped the sweat from his brow. He cleared his throat, then started again. “I had the amulet, but it got stolen by the Regal Rose.”

The half-orc’s face broke into a sneer. This shocked Amulet Fellow, who thought Nozzik had been sneering to begin with. A low rumbling rolled out of the sneer. It took a few seconds for Amulet Fellow to realize Nozzik was chuckling.

The half-orc held up a Regal Rose card, one that close examination would reveal had two small, pin-sized holes in it. He shook his head. “Stlarnin’ cutpurse got me, too.”

BACK TO TOP

A dramatic illustration for the game 'Neverwinter Tomb of Annihilation'. A massive, yellow and brown striped T-Rex with white spikes along its back looms over a group of adventurers in a lush, dark jungle. In the foreground, a character in a blue turban and armor runs towards the left. To the right, another character in a red and gold outfit stands ready. A third character is crouching in the background. In the distance, a volcano with a red lava flow rises against a dark, stormy sky. The scene is framed by large, gnarled tree roots.

NEVERWINTER
TOMB OF
ANNIHILATION

Coming to PC 07.25.17

PLAY FREE!

DUNGEONS & DRAGONS



Tyrants of the Underdark

Game designer Peter Lee says it's good to be bad in the latest D&D board game, a deck-building adventure in which you vie for control of the Underdark.

“I always wanted a D&D game where you played the ‘bad guys’, as that brings in some of the best parts of D&D: the monsters!” says Peter Lee, game designer at Wizards of the Coast. As you’d expect from a board game that sees you take control of a house of drow, in one of the most inhospitable regions in Faerûn, there are no shortage of monsters in *Tyrants of the Underdark*.



This deck-building game draws from a number of Dungeons & Dragons story seasons, using cards and figures of dragons from Tyranny of Dragons, elementals from the Princes of the Apocalypse, and the demon lords from Rage of Demons. “The four highest influence cards in the Demon deck are demon lords: Orcus, Demogorgon, Graz’zt, and Zugtmoy,” explains Lee. “The Dragons deck also has powerful cards, with corresponding figures, representing the five chromatic dragons, while the Elemental Evil deck features both the Princes of Elemental Evil and the four elemental cult leaders. We chose drow as it made sense for the Rage of Demons season, but was expandable to other seasons.”



Given the focus on the drow and the fact that Drizzt Do’Urden has been so heavily tied to the Rage of Demons storyline, you might expect him to make an appearance. He’s already doing battle with demon lords (and his own sanity) in everything from the tabletop Dungeons & Dragons adventures to the Neverwinter MMO RPG. It really is all about the villains, though. “Since you’re playing the bad

guys, who are trying to manipulate, dominate and assassinate each other, a classical hero like Drizzt wouldn't come into play," Lee confirms.

How to Play



(BOX ART NOT FINAL - © 2015 WIZARDS OF THE COAST)

Tyrants of the Underdark is a territory control game with a deck building element, created by the D&D team at Wizards of the Coast in collaboration with Gale Force Nine. Each player leads a house of drow in a section of the Underdark that is specifically below the Sword Coast.

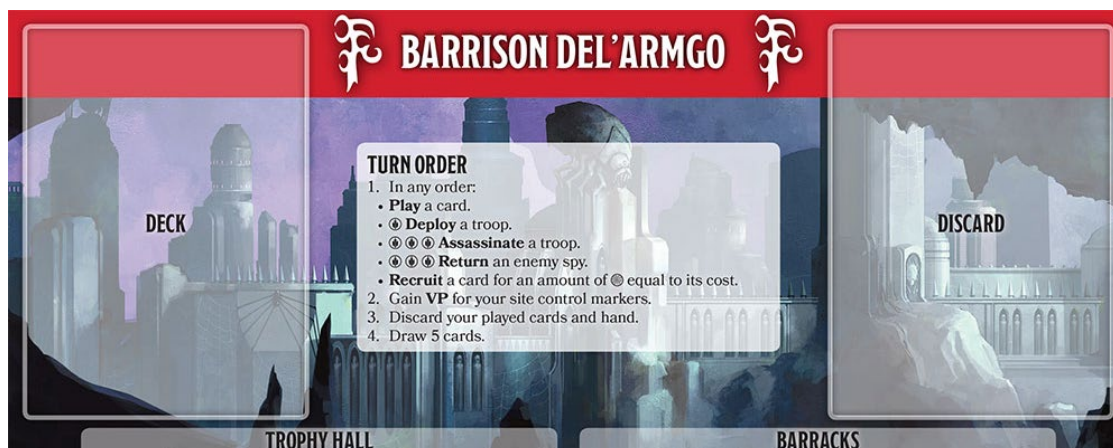
"If you describe the game as an engine building game, your deck is your engine and the game board is the road that you're driving on. Your starting deck consists of basic drow minions, which provide the two resources of the game: power and influence," Lee says.

"Power gives you the ability to manipulate the game board, placing troops and assassinating enemy troops, for example. Influence allows you to recruit new members to your house, which simply means adding new cards to your deck."



A central marketplace shows new minions that can be recruited. When you spend influence to recruit minions from the market, you add them to your discard pile. This gets shuffled into your deck the next time you need to draw cards and that deck is empty. As you play the game, you place troops on the board and expand your forces across the map of the Underdark, taking over sites such as Menzoberranzan and Skullport.

Strategy



(Select to view)

Each player is in charge of his or her drow house, represented by a deck of cards. Each card in that deck represents a minion in that player's house. Each minion belongs to one of five different aspects of drow society, and each aspect corresponds to a different strategy in the game:

Conquest minions are best at deploying troops in the Underdark and fighting unaligned troops.

Malice minions are the most flexible and are best at assassinating troops belonging to other players.

Guile minions usually feature spies, a special type of unit that spreads your house's influence and unlocks a lot of unique tricks.

Ambition minions are best at recruiting additional minions and promoting minions to your inner circle, a special zone that increases their worth at the end of the game.

Obedience minions don't deal with a specific strategy, but instead form the backbone of drow society, such as House Guards and Priestesses of Lolth. All the minions that start the game in your deck are part of the Obedience faction.



Modular Set Up

When you set up the game, you create an 80-card deck by shuffling two 40-card half-decks together. There are four half-decks to choose from: Drow, Dragons, Elemental Evil, and Demons.

“Each half deck promotes a different style of play,” says Lee. “The Drow deck is the basic deck and is best to use in your first few games. The Dragons deck has some more expensive troops in it, so it rewards strong decks, while the Demons deck has both insane outcasts—cards you put in your opponent’s deck to slow them down—and devouring cards, which remove the weakest cards from your deck to make it stronger.”

Some half-decks alter the game more than others. “The Elemental Evil deck has an ‘aspect matters’ theme, rewarding you if you play cards that belong to the same aspect,” says Lee. “For example, playing a second Conquest card in the same turn might deploy a few extra troops. This encourages players to recruit multiple minions from the same aspect.”

How to Win

Players score victory points and the player with the most points at the end of the game wins. However, there are multiple paths to getting points: controlling sites, assassinating enemy troops, recruiting valuable minions, promoting minions to your inner circle, and controlling specific sites that grant points every turn. It’s up to you on which strategy you want your house to pursue, as each minion you recruit directs you down a different path to victory.

About the Designers

Tyrants of the Underdark started as a collaboration between designers Peter Lee and Rodney Thompson. “Rodney and I worked on *Lords of Waterdeep* together, and we learned that with board games, a small initial design team allows us to be extremely agile,” says Lee. “We only need to worry about our opinions on what is fun. When the game started to transition from system design to content design, we brought in designer Andrew Veen, who promptly kicked the design up a notch.” Jonathan (Yoni) Skolnik joined the team a few months later on loan from Magic R&D as the lead developer. Mons Johnson and Chris Youngs rounded out the final team for development and playtesting.

“We had a lot of great people working on this game, and I’m really proud of the results,” says Lee. “I fell in love with deckbuilders the moment I was introduced to the genre, but I was hesitant to design in that space unless I could express a new experience. I feel *Tyrants of the Underdark* does exactly that and I can’t wait until people get a chance to play it. I believe it’s the best board game that we’ve made so far.”

What’s Next: Battle for control of the Underdark begins in spring

2016, when Tyrants of the Underdark releases. Talk to your local retailer about pre-ordering a copy of the game.



[BACK TO TOP](#)



COVER: IMAGINING THE AMPERSAND

Descending underground, dodging patrols and trying to create a name for himself... artist Todd James was clearly born to take on the Dragon Ampersand.

“I like barbarians but wizards are fun for opposite reasons,” artist Todd James tells us when we ask if he has a favorite kind of D&D character. “Sometimes you just want to break down doors, other times you want to come up with clever ways to solve a problem.”

James is certainly used to both adventure and clever ideas. He’s a former ‘tagger’ on the New York Subway, who also once used his brains (and his love of D&D) to land the ultimate interview. “I convinced Mass Appeal editor Noah Callahan Bever, who is now editor of Complex Media, to do an issue on—for the lack of a better

name—geek culture. And I got to interview Gary Gygax!”

First playing D&D “around 1979 or 1980”, James still has all his original books. While he drifted away from D&D around 1984, he got back into it “when fifth edition dropped” and now plays weekly. Despite that love of the game, his cover image for this issue of *Dragon+* marks his first collaboration with Wizards of the Coast and D&D.

EXCLUSIVE T-SHIRT DESIGNS

“I designed four t-shirts for Wizards of the Coast and the *Dragon+* cover is a variation on one of those,” James says. “The shirt design this is taken from actually has more going on in the image. It’s been adjusted and redone in full color for *Dragon+*.”

A limited quantity of the shirts will be available online at www.mishkanyc.com starting on December 21st.



(Select to view)

“Getting to work with them now has been a surprise. I was first approached by my friend Christian, who I hadn’t heard from in a year or so. His text said, ‘What do you know about D&D!’ This was two weeks after I got back into playing again and my first thought was, ‘How does he know!?’”

Dragon+: How would you describe your version of the Dragon Ampersand?

I’d describe it as cartoony and fun. It’s inspired by the D&D logo but is also a slight nod to the old box, with a wizard facing a dragon who’s sitting on a pile of treasure. The references I used from fifth edition were the head shape of the Ampersand logo and red dragons. For the finished version, I changed the tail and added more back fins.

We saw an earlier version of the cover with the mage holding a candy

cane...

That will always be a rad variant cover in my heart. The Peppermint Staff of Toothaches. Make a Con saving throw or take 4d8 molar damage and be partially crippled from tooth pain, with a minus three to any action that takes concentration for the next three rounds.

Have D&D creatures featured in your work before?

I don't think so. There's nothing specifically D&D I can think of in my previous work. I do draw a lot of woman warriors in this style. Most of my art work is quite different than what I've done here, but fantasy art and cartoons have always been inspirational to me.

I did a show called 'Blood and Treasure' and while that title might sound D&D related, it featured cartoony paintings of warplanes and aircraft carriers, and was mostly about the conflicts in Iraq and Afghanistan. There were no beholders or mind flayers, just some skulls. Maybe those skulls count.

You've been a longtime fan of D&D. Any memorable kills or character deaths?

There was one memorable death in my group. One player left early but said, "Keep going. You guys can run my character, just don't kill him!" Of course, something killed him and we lost every single death-saving throw. Even though we used everyone's inspiration, it was no use, the dice were not smiling on us. It just spiraled out of control. Bummer.

How would you describe your artistic style?

I never know how to answer this question. I don't have an elevator pitch answer and when people ask me, I just say, "I make paintings." I might describe my style simply as cartoon-influenced painting, but it's also about drawing and making lines and, at the end of the day, how everything comes out through my personal filter.

What's your working process like?

It differs but for this project I started by designing a number of t-shirts. My thought was, what would I want to wear? Then I sketched up a bunch of ideas. Some of them came really quickly, like the one I drew with goblins charging, where the blades of the halberds they're holding up read as two letter Ds. Others took longer. They were drawn on a Wacom Cintiq tablet, so it was all digital in this case.



You created the Brooklyn Dust elephant logo for the Beastie Boys. Did you get to meet them and hang out?

The first professional work I did was for the Beastie Boys when I was 17. I have known Ad-Rock for years, although we were mostly acquaintances, but we had a mutual friend named Dave Scilken. I became friends with MCA later, after I had done some art work for them, and I know Mike D a bit. I remember hearing Ad-Rock play Cookie Puss at a friend's house when they first pressed it. I was really impressed and I still love that record. I'm happy and grateful to have done work for them.

Does living and working in New York influence your work?

Yeah, it does. I'm kind of trapped here! The energy is ongoing. Even though this city has changed, the amount of people and the energy is still here.

Your bio describes you as growing up as "a child in the New York City subway system." Does your style hark back to those days tagging the subway?

Yeah, that was a time of learning. I was looking at other graffiti, more advanced work and trying to imitate but add something to it, to make it my own even if it was a tiny addition. When I was younger, I feel like I was mostly concerned with making things neat or realistic. I was 12 in 1982 so I was into John Byrne who drew X-Men, Jeff

Dee who did the D&D art, and Tack Fba, whose graffiti was very technical. So I was taking in a lot of influences and my style has evolved, but the graphic aspect of what I do still exists now.



Since you bring up subway graffiti, I'd point out it had parallels to Dungeons & Dragons. In D&D you descend into a dark labyrinth underground with a group, to fight monsters and get treasure. In the other case, you sneak underground with a group, where trains are parked in a dark tunnel, to paint. Instead of orcs, you had to avoid police. You created a name for yourself, like a D&D character in a way, and saw how far you could go.

To see more of Todd James' work, follow him at Instagram on

@toddjamesreas



BACK TO TOP



Reality Check

Dragon+ visited a Californian developer transporting D&D to its next logical platform, virtual reality.

No one could accuse Dungeons & Dragons of being stuck in the past. The classic game that began with paper and pencil adventures has kept pace with the digital world, most recently seeing Dungeon Masters sharing their video game adventures online (see page sixteen). Harnessing the power of the internet, it has also linked up players across the globe, bring them together using tools such as **Fantasy Grounds** and streaming services such as Twitch. Now AltspaceVR, a Californian company developing virtual reality technology, aims to take D&D to the next level.



If you truly want to sit down and play D&D with your friends at the same table, no matter where they are in the world, virtual reality is the next step on this road. That's because playing D&D in AltspaceVR is just like playing D&D in person. All you need is a party, a Dungeon Master, and AltspaceVR's ability to create an avatar to represent you. Having a digital version of yourself aids communication, making it more natural: when you do something, your avatar does it, so you can nod, shake, laugh, wave, talk, glance, whisper, jump or fist bump.



“The focus is on being able to capture the feeling of sitting around the table with friends you haven't seen in a long time. You're able to sense them and you can tell who's looking at who, and that

experience is enhanced by gestures and silly voices,” says Bruce Wooden, head of developer and community relations at AltspaceVR.



GAMING APP

The company has built a dedicated app to allow multiple players to take part in D&D sessions. The idea came from the fact that using AltspaceVR as a communications tool has always included a gaming component.

“We built a chess app early on to give our users something to do while they were communicating with people in VR. And when you consider how much communicating goes into Dungeons & Dragons, tabletop roleplaying made a lot of sense for us,” says Kevin Lee, lead developer and resident dungeon master at AltspaceVR.



Despite being in the beta testing phase, the app has already confirmed its potential as a D&D platform and already feels well fleshed out. The list of feature requests is already a mile long. “It gives us hope that we’re on the right track. We’re happy that the reaction starts with excitement and then with a list of changes and suggestions. It’s a great response to AltSpaceVR in general,” Wooden says.

“We’d be more worried if people didn’t come up with ideas,” Lee adds. “But it doesn’t take long for them to express their needs and point out what’s missing. They ask for special effects on spells, the ability to shrink their avatar down to the size of the board, the ability to add custom art or music, you name it.”

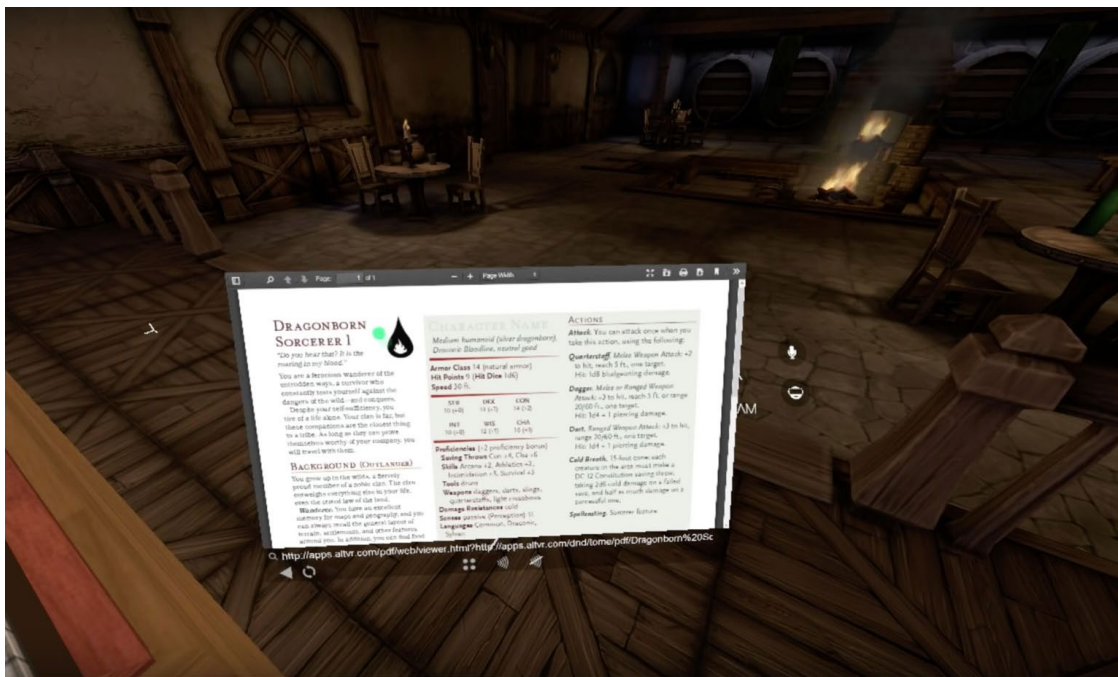
TAKING THE PLUNGE

To describe AltSpaceVR’s D&D platform as both convincing and immersive is an understatement. Once you put on a compatible VR headset and glance at the virtual tabletop, your first impulse may be to lean forward and touch the non-existent table. Hovering your hands over it, don’t be surprised if you feel like a wartime general planning life-or-death strategies for thousands of troops. Above the furniture hangs a chandelier, dangling the game’s seven network-synced dice, which can be rolled using a pointer device.



Playing D&D in AltSpaceVR feels like a logical evolution to conduct tabletop sessions with friends thousands of miles away. AltSpaceVR adds important social aspects by bringing together verbal and nonverbal communication, where body language and tone are sometimes more important than words. Adding optional headset mics and a hand-gesture detector (such as Leap Motion) only increases the immersion. While this early version doesn't allow for eye contact, simply turning to face a specific participant communicates a great deal.

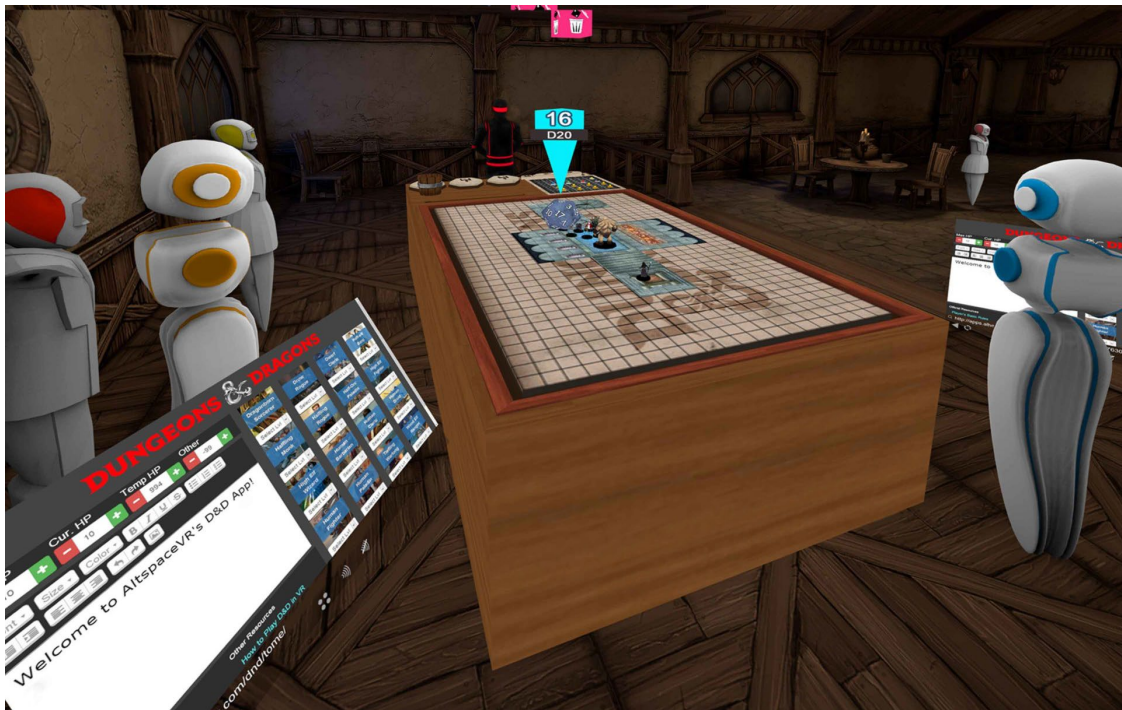
One of the D&D app's key features is that neither Wizards of the Coast nor AltSpaceVR has imposed any specific rules. The freedom to apply custom rules makes every session that much more malleable and unpredictable.



Where the app excels is in its integration of existing D&D assets, character sheets, and official tile sets. If it exists or can exist in PDF form, it can be used in this app, thanks to AltspaceVR's virtual web browsers. While you can visit any website, the browsers used in the Tavern place an emphasis on resources specific to this D&D virtual tabletop.

REPEAT VISITS

What is equally intriguing is the world within the game. The tavern setting is ripe for social engagement and roleplaying. Players can visit the bar and listen to a stranger's tale of woe, or they can linger in the corner as a mysterious lone wolf. Sessions can also be very informal, with all participants gathering around a flaming hearth to listen to the Dungeon Master. Thanks to the superb spatial audio, the size of the tavern offers enough room for discrete players to talk secretively in hushed voices. It's also easy to move around a tavern the size of a cafeteria using the controller/pointer device, even if your real-world space is less than 10 feet by 10 feet.



According to Wooden, the depth of the experience has resulted in some long virtual reality sessions. “In one of our earliest prototype D&D campaigns, twelve people showed up, five participated in the actual game and we played for six hours straight, which is insane for VR. That’s six hours wearing a headset!” he says. “The most powerful affirmation we got was people asking, ‘So when’s the next session?’”

Visit [here](#) to find out more about playing Dungeons & Dragons using AltspaceVR.

BACK TO TOP

SWORD COAST

LEGENDS

WWW.SWORDCOAST.COM

YOUR STORY, YOUR ADVENTURE, YOUR LEGEND



FREE WEEKEND STARTS DECEMBER 17



DUNGEONS & DRAGONS

SET IN THE FORGOTTEN REALMS AND FEATURING:
DUNGEON CRAWL MODE, FIFTH EDITION RULESET, FIVE RACES AND SIX UNIQUE CLASSES





Neverwinter: Underdark

Scott Shicoff, lead designer of Neverwinter at Cryptic Studios, counts down ten killer things you need to know about Neverwinter's newest location...

The latest expansion to the Dungeons & Dragons Neverwinter MMORPG takes players into the chaotic and deadly world of the Underdark. Travel to the drow city of Menzoberranzan and enjoy new content from Drizzt Do'Urden's creator, R.A. Salvatore, as you fight alongside the legendary ranger. Do you dare to descend? Here are ten key facts to give you the courage you need to make the journey...

1. Unlock Under-dark



Completing the quest line created by *New York Times* best-selling author R.A. Salvatore unlocks the Underdark campaign and Mantol-Derith. Salvatore's quests are available to players at level 60 and above and offer the chance to journey with iconic characters such as Thibbledorf Pwent and Regis, to help stop a mysterious threat and recover the crown of the dwarven king, Bruenor Battlehammer.

2. Battle Demogorgon



The Prince of Demons has been unleashed in the Underdark and Drizzt Do'Urden needs your help to defeat this monstrosity. You and nine other adventurers will be able to queue up in Mantol-Derith, every hour on the half hour, for the chance to fight Demogorgon. Whilst there you can also visit campaign vendors and speak with iconic characters.

3. Single Unlock



If you've got multiple *Neverwinter* characters, it's now easier to participate in this expansion's activities. Unlock Mantol-Derith (and the campaign) with one character, and you'll gain access with all other characters on the same account. The same goes for unlocking Epic Demogorgon. You can, of course, still play the R.A. Salvatore quests with each character, but if you want to jump right into Underdark with a character that hasn't completed those quests, you can do that too.

4. Power Up



Dusk and Drowcraft are the two new gear sets in Underdark. Each of these provides set bonuses that help you face off against the different demons, including Demogorgon himself. But that's not all, as gear and rewards are more powerful together. If you've picked up Grazilaxx (an illithid companion) or the Gas Spore (mount), you'll notice their bonuses are enhanced once you've put together at least three pieces of either set! Look for more items with the "Underdark Mount & Companion Affinity" bonus coming soon.

5. Mixing It Up



Whether you're battling at the Throne of the Dwarven Gods or going toe-to-claw with Demogorgon himself, you've got to stay on your toes. Each battle will have variations that require you to react and make choices. Some of these variations will completely change your play. Others will require you to figure out where things are happening, so you can respond appropriately.

6. Better Rewards



For the Demogorgon battle and the Skirmishes, which take place over different 'phases' with different foes or trials to overcome, each

phase is graded individually and then viewed as an overall result. The different phases require different strategies, so pay attention to what actions are required, as the better you do, the better the rewards! If you can achieve ‘gold’ for your overall performance, you’ll have a shot at the best rewards for that content.

7. Store Upgrade



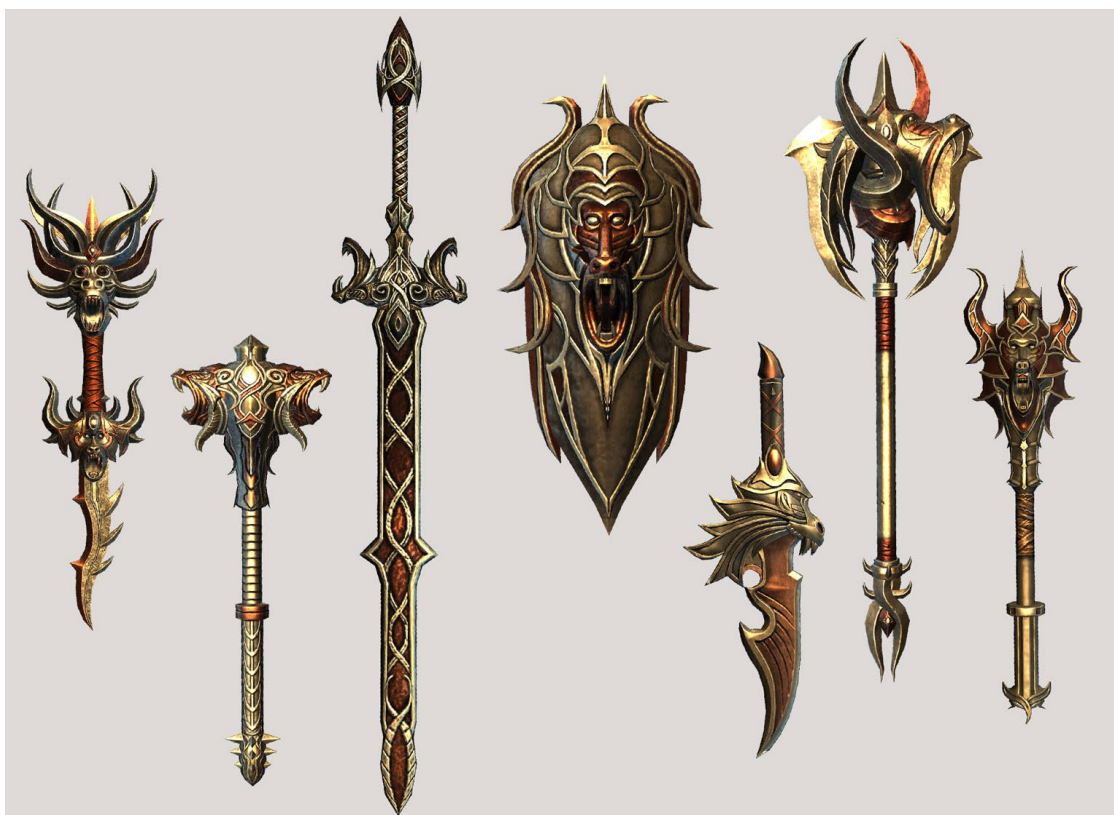
Trade Bars are found in all lockboxes and the Trade Bar Store has now been given a complete makeover. There are many new items at lower prices in the all-new Tarmalune Trade Bar Store. Check it out by clicking on ‘Spend’ next to the Tarmalune Trade Bars entry in the Riches tab of your inventory. You can also visit the Trade Bar Merchant in Protector’s Enclave, near the NPC Rhix.

8. Scaling Encounters



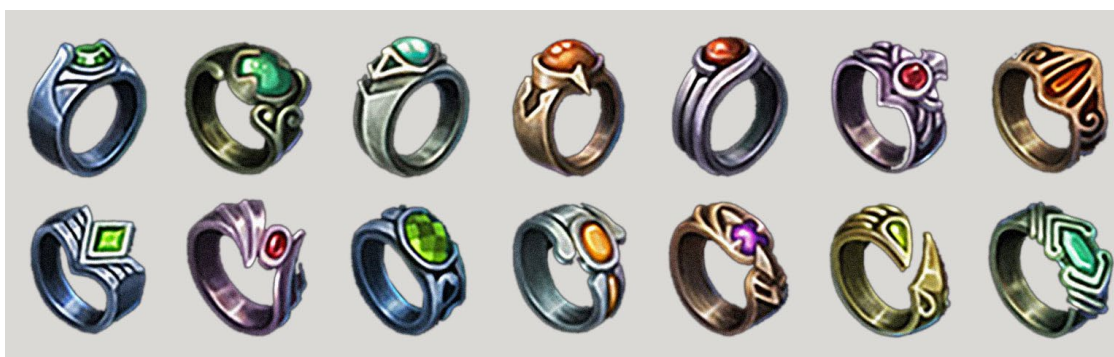
More players means better rewards as the new Demonic Heroic Encounters found in Dread Ring, Icewind Dale, and your Stronghold map scale based on the number of players participating. You can see the bar fill up as more people join in. Get enough players and you'll have a shot at gold rewards! Be warned, though, the difficulty does increase as more players are added.

9. Weapon Enhancements



The battle with Demogorgon will deliver powerful new artifact weapons to the victors. However, Archdruid Morningdawn in Protector's Enclave now also offers four quests to pursue new elemental artifact weapons, each with a unique bonus to suit your play style. Already upgraded your old artifact weapons? *Neverwinter: Underdark* has also made improvements to transferring your refinement to new weapons. Artifact weapons of blue quality or better will now always refine into new artifact weapons as if the 'Double Refinement' event were running. This goes for off-hand artifact weapons as well.

10. Ring The Changes



Look for magical rings with special properties in all of the new *Underdark* content. These rings vary in quality from +1 to +5, and

can have widely different effects. You might find one that grants additional damage reduction when running, or one that offers a chance to reveal stealth enemies when struck.

Neverwinter: Underdark is the latest module in the hit, free-to-play MMORPG. The new module is currently **available for PC** and will be available soon **on Xbox**.

BACK TO TOP



Community: Insanity of the N.P.C.

The madness of the Demon Lords has infected the inhabitants of the Underdark, so we turned to the community to create some interesting characters to reflect that insanity.

The characters below are illustrated by D&D art direct Richard Whitters. Follow us on [Twitter](#) or like us on [Facebook](#) to keep up with future opportunities to suggest *Dragon+* content, and for more ideas on interesting NPCs, grab *Out of the Abyss*.



CHUFF

“Chuff is a grizzled, timeworn flumph. His numerous battle scars are highlighted brightly when he glows, and one of his eyestalks ends in a black eye patch. Leather straps affix his combat gear to his floating body as weapons of all kinds drag behind him, clasped in his long tentacles.

Chuff was once a “poison-taster” for his people, testing the psionic energy of nearby creatures and preventing the most vile and malicious thoughts from reaching the youngest and frailest flumphs.

Too much exposure to the thoughts of mind flayers, evil cultists, and demons has addled poor Chuff’s mind and twisted his protective nature. He now seeks to preserve others’ innocence by ending their lives quickly, before they get the chance to see the things he’s seen.” –BILL V.

VESREK THE CUR

“The human warrior Vesrek was once part of a large group of Underdark mercenaries wiped out in an ambush by Yeenoghu’s gnolls. Knocked unconscious during the battle, Vesrek survived only because he fell and was hidden beneath dead gnolls. A strange vision of Yeenoghu came to him when he finally awoke, and so instead of simply considering himself lucky to be alive, Vesrek decided that he had become a chosen of the demon lord.



To reflect his new fate, Vesrek wears patchwork armor crafted from the hide and bones of fallen gnolls, treating it as his own flesh. If any question or comment is made about his armor, he becomes hostile. The warrior might not be entirely mad, since gnolls typically ignore him—and have even been known to occasionally aid him. He might prove helpful to adventurers if he can be convinced that one of the party can help him attain his goal of fully transforming into a gnoll, letting him best serve his new lord.” –ROBERT W.

MUURMIC

“The madness of the kenku Muurmic began when he wandered across a cave mouth from which a faint wind blew. This inspired thoughts of the mysterious air currents in the Underdark, and the longing to fly that he shared with all kenku. In that moment, Fraz-Urb’luu reached out and touched



Muurmic's mind, compelling him to enter the cave and descend beneath the earth.

Service to the Prince of Deception has benefited Muurmic, though the grasp of the demon lord is slowly eating away at his sanity. When the endless night of the Underdark threatened to overwhelm the kenku, Fraz-Urb'luu gifted him with echolocation, so as to hear where the wind might take him. Muurmic has used his natural mimicry to gain the fealty of a group of grimlocks, slaying their leader through stealth and subterfuge. He creates endless paranoia among his followers by making the sounds of Underdark predators, before pretending to singlehandedly scare those predators away.

Muurmic wanders the Underdark seeking the winds that come and go, not realizing these are figments of his imagination created by Fraz-Urb'luu, who steers the kenku and his grimlocks toward some dark purpose only he knows. Muurmic believes that he shall learn to fly once he understands the wind patterns of the Underdark, and he believes he is coming close to unraveling that secret.” –KARL R.

NALVARTI
SEAMFINDER,
AKA MISTRESS OF
THE SEAM
WEAVE



“Nalvarti is a female deep gnome. Standing just over three feet tall, she has long white hair that was once well kept, but which now grows wildly to give her the appearance of a wicker basket coming apart. Her clothes are a mix of priestess and mage robes. Nalvarti carries a staff that was once clearly a broom handle, with a silver plate tied to it.

Driven mad by Fraz-Urb’luu, Nalvarti believes herself to be the goddess Mystra reincarnated in a deep gnome’s body. An illusionist wizard, she believes her simple

illusions to be much more impressive than they truly are. Nalvarti goes off on long tirades and sermons about how she will remake the weave. However she mostly uses incorrect words (such as ‘pacific’ instead of ‘specific’) and bumbles through her speeches. Though quite benign, she can be dangerous when pushed.” –DANIEL R.

TROOK SCROLLBANE (THE FORGETFUL)

“A jolly, middle-aged Duergar and quite short for his race, Trook has a big belly and puffy cheeks, dark skin, a bald head, and a beard that is shorter on one side



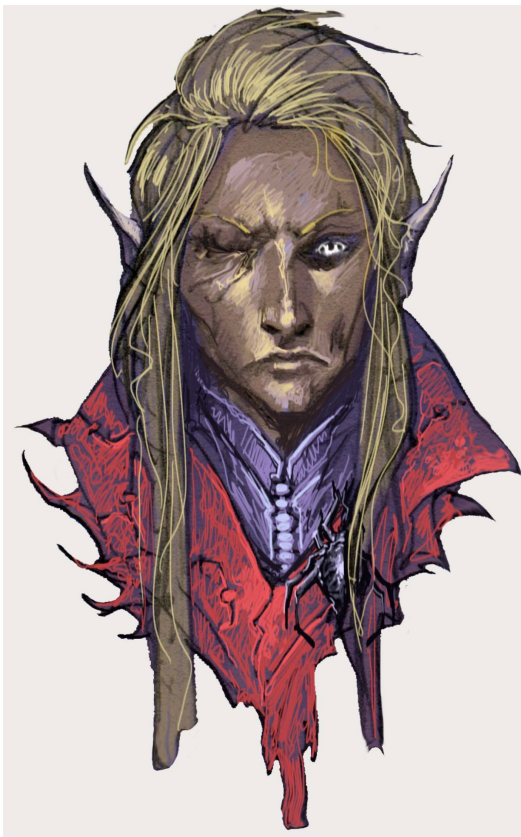
of his face than the other. His long green and gold robes hide a large scar on his left forearm, and he wears a small hourglass as a pendant attached to a string.

A resident of Gravenhollow, Troom believes himself to be a librarian. In truth, he has read only a few books, since his permanent short-term memory loss makes him constantly reread what he has already read. Likewise, he usually trims only half his beard before forgetting about what he's doing and abandoning the process.

Troom's madness made him forget his past prior to his arrival at the library, and he assumes that it has always been his home. He is proud that he "knows where all the books are," when in reality, the library lets him find whatever he's searching for. He welcomes strangers as if they were old friends (often multiple times) and is kind to anyone he meets. His memory lapses are unpredictable, varying from a few seconds to thirty minutes in length. He doesn't know how he got the scar on his arm." –TIMOTEO D.

SAHRAX

"Sahrax is a 340-year-old high elf who wears a hooded cape made of many different kinds of cloth clumsily sewn together. His right eye is stitched up and his right eye has three pupils. His clothing is a poor imitation of drow fashion, and he wears a spider pin on his



left breast. His long, unkempt blond hair always has masses of tiny spiders crawling through it.

Sahrax has been touched by the madness of Fraz-Urb'luu, the Prince of Deception, causing the high elf to believe that he is a drow. This gets him into trouble

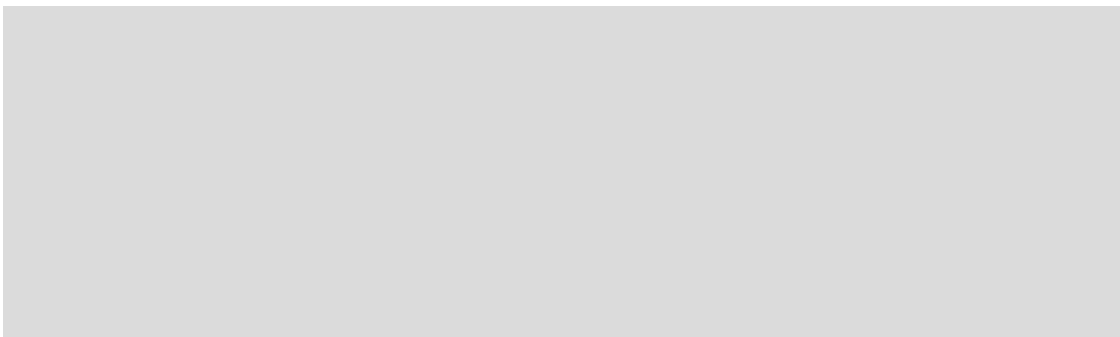
with other elves and drow alike, whether attempting to ask a priestess of Lolth for a blessing or raiding a high elf town in the name of the Spider Queen.” –COLLIN H.

BACK TO TOP



Interview: Erin M. Evans

I tend to bring every flavor of nerdery I can into my D&D novels,” Erin M Evans tells *Dragon+*. “This is where I show my previous life, where I studied primatology. I really wanted to study monkeys, till I realized I hate sitting out in the mud and the bugs and that’s mostly what it involves.”



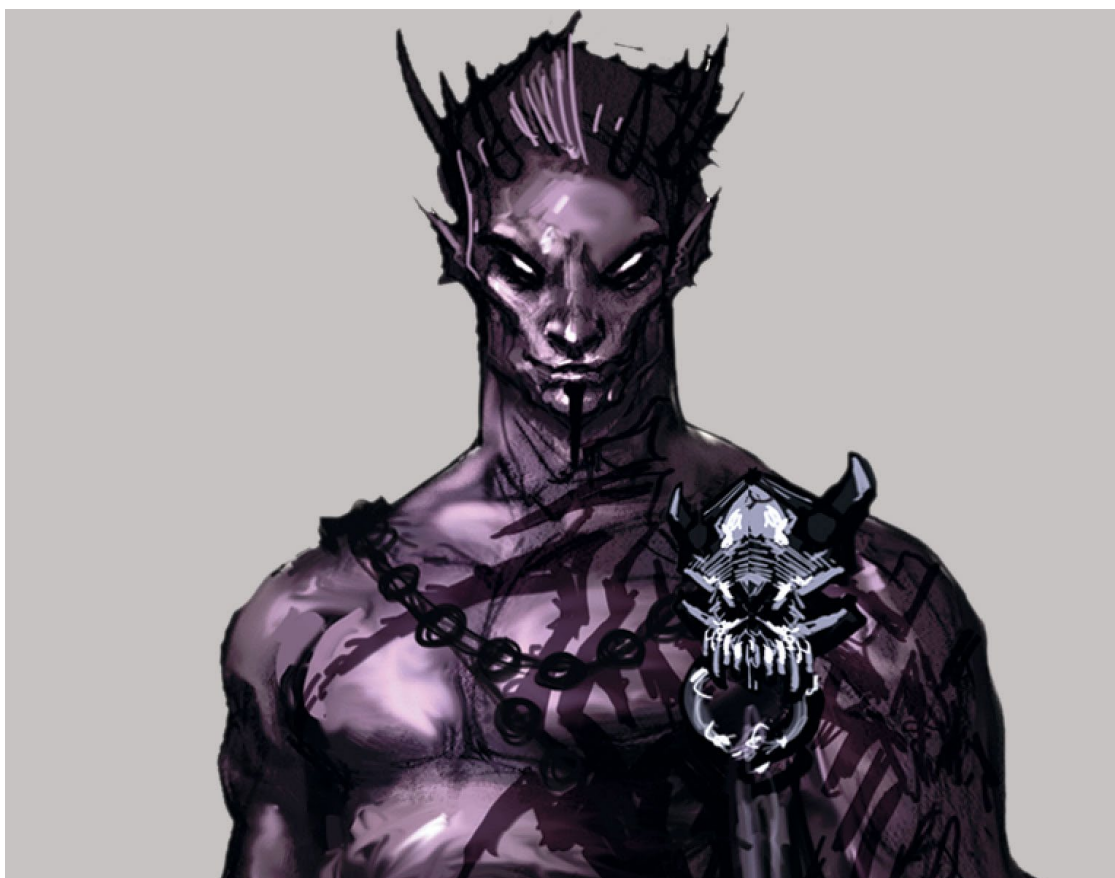


Primatology's loss is clearly our gain, as we chat about Evans's latest novel, *Ashes of the Tyrant*. The story takes Farideh, the lead character from the *Brimstone Angels* series, to Djerad Thymar, the main city of Tymnanther, when her adoptive father Mehen is called back. It also

ties into the wider D&D Rage of Demons storyline, featuring the demon lord Graz'zt. It's here that Evans's "nerdery" quickly comes into play.

"I'm going to make you listen to my Graz'zt theory," Evans says playfully, the academic in her coming to the fore. "Graz'zt is the perfect embodiment of a misunderstanding of a mammalian dominance hierarchy, where you use sex and violence as tools to climb your way to the top and it's all about gaining power.

"The thing that's really interesting about him is that in a lot of ways he blurs the line between demon and devil. I think that line is really hard to establish when you're creating fiction because you can say they're opposed, where one is chaotic and one is lawful, but what does that mean and how does that play out? Graz'zt tends to collect a lot of factors that feel more devilish. He's the patron of tyrants and there's the sexy coven stuff. It can feel demonic but why is that fundamentally demonic? Devils have lots of promiscuous sex for power, so it's not specifically demonic.



"Devils are all about hierarchy. This is a stabilizing force and is meant to say, 'Here's where you fit.' You don't spend the whole time

trying to jump up the hierarchy to become the leader because that would be a huge waste of resources and would probably get you killed. Graz'zt perverts that and it's about always trying to become the alpha. It's that urge you have to fight your way up the hierarchy and punch someone in the face without thinking about the consequences."

"Also this book is about fighting and monsters!" Evans adds, reassuring us that *Ashes of the Tyrant* is not a Graz'zt-based psychological study. No-one who'd heard her original description of the *Brimstone Angels* series would have made that mistake anyway: "When I first pitched the series I think my initial description was *Twilight* meets *Faust* meets *Labyrinth*, with a Lady Gaga soundtrack," she remembers, adding ruefully, "I then had to go and read *Twilight*!"



You played D&D to support Extra Life. What was that like?

It was a lot of fun. The Dungeon Master for the home game I play in, Susan J. Morris, is also my editor, which is a bit of a weird circumstance but it works out. I love the way she plays, we're definitely on the same page. Lots of puzzles, lots of intrigue, you have to talk to the NPCs and figure out what they're hiding, in addition to fighting stuff. She also put tons and tons of little Easter eggs in there to try to make me break on camera. There was a point where we went into a room and there was a bunch of stuff from adventurers, because clearly this guy had been capturing and killing people, and she went through all the stuff and I'm like, 'Oh my God, that's our party from the home game!' She killed us. [Laughs] That was brutal.

Having reached a certain fundraising goal, you also posted some

dragonborn information on your blog...

Those blogs are fun because I do all that work for the books. For better or for worse, there hasn't been a whole lot written about the dragonborn in the Forgotten Realms. So I've done all this research, which I love doing, but it manifests in the book as two lines. Then people ask me, 'I want to play a dragonborn, what should I know?' Well, here's a huge blog post!

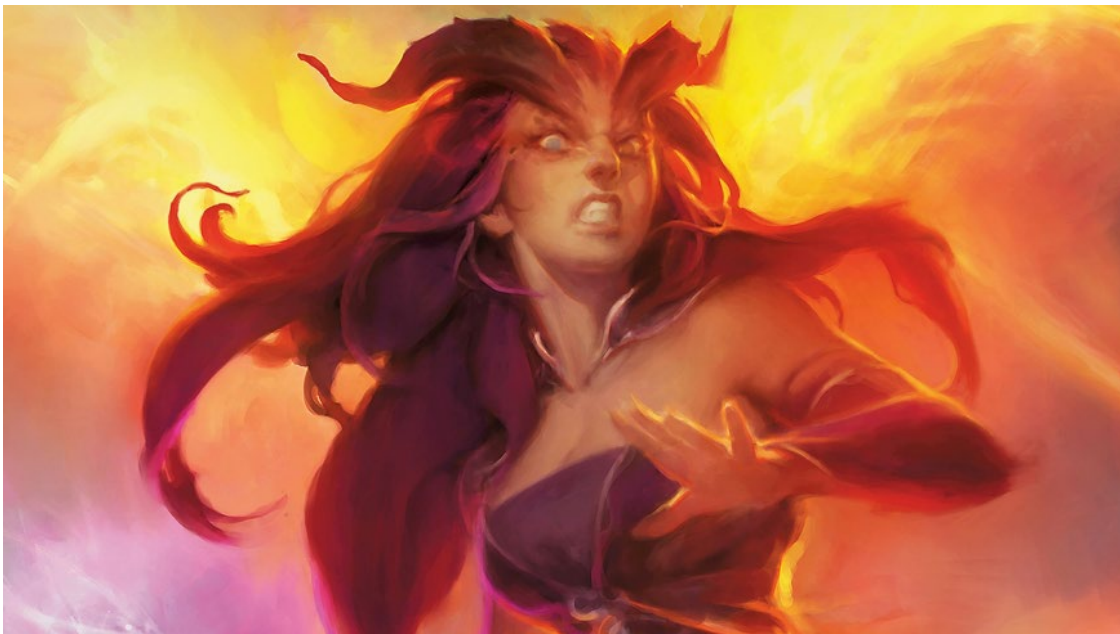
Has anything from your home game made it into your books?

I steal NPC names. When you're writing a novel you have all these people that you need to reference with a name or a detail once, so the reader doesn't get confused about who exactly we are talking to. You get really burnt out trying to think up names.

Does your degree in anthropology help you build worlds?

I don't think my advisors would ever have said this is a really good use of your anthropology degree. But for a while I was an editor at Wizards of the Coast and I was working on a book called *Sentinelspire* with Mark Sehestedt and he had an orc character who thought his blood brother had died, so he was telling him, 'I thought you were dead, I mourned you, I carved a mourning scar.' And he'd carved the mourning scar on his heart and I said, 'No, ritual scarification is for other people, it sends a signal. If he's cold and he's wearing all these clothes, then he's hiding that scar. If he wants to tell people he lost a brother, he needs to carve it somewhere everybody is going to see it.' And I was like, 'Oh my gosh, I think that was me using an answer from one of my classes!'

But anthropology especially helps for the dragonborn. WotC gave me a lot of space to come up with ways to take the existing pieces and pull them together and fill them out. So if you're really into reading about fantasy cultures, in Faerûn especially, I think you will like this book.



We've now seen Farideh in quite a few books. Has she almost started to take on a life of her own?

In some ways. You'd think by book five I'd know her so well and it would get easier and easier. But in writing these books I really have tried to give the character a continuing arc, so that every story shifts her a little further along a path back towards becoming whole.

A lot of times people say these books helped them wrap their heads around how to handle a good warlock or how to play a dragonborn character that's connected to a greater culture. Or how to think about the hells and planar things. It's a good feeling and it's nice to see how it goes out and becomes its own thing.

But it's also really cool to see other people take the characters and make them their own. To see people do fan art. Last night I was looking for something on a forum and I found this cross-fandom play-by-post RPG thing. Someone is playing Farideh trapped in a school with a bunch of anime characters. It was fascinating to me that somebody likes this character enough to pretend to be Farideh having conversations, because it was mostly her just talking to other people.

It must be nice to see the character outside the books?

I always joke that I have a list of things that will mean I'm a real author. It escalates to crazy levels and the top one is when I find erotic fan fiction between two characters who have nothing to do with each other. Because people love these characters enough to take them out of the story and make them into their own thing. I know

authors who really don't want to see fan fiction of their stuff, and secretly I do—but it's specifically to see the readers enjoying it on a different level.



What's your writing process like?

Usually I write and then come back and rewrite, and try to weave in a lot of the details and the lore. I like trying to find a way to tell the story to make it really feel like it belongs in the Forgotten Realms, without simply pushing a bunch of facts in there, as that's the job of source books. But if it comes up and you can reference it, then I think that's really cool. It makes people feel a little more grounded and like it is a real place.

There's so much research and so much going back and ripping things out. I'm really not precious and *Ashes of the Tyrant* is a good example of that. I had a character in the first draft called Kiara, who was the sister of Dumuzi and the daughter of Kepeshkmolik Uadjit, the woman that Mehen was supposed to marry. I made her deaf. Dragonborn have really good healing skills but don't worship the gods, so they don't have clerics. I think you'd see a wider range of disabilities there, compared with another place where they'd go, 'Snap' and take them away.

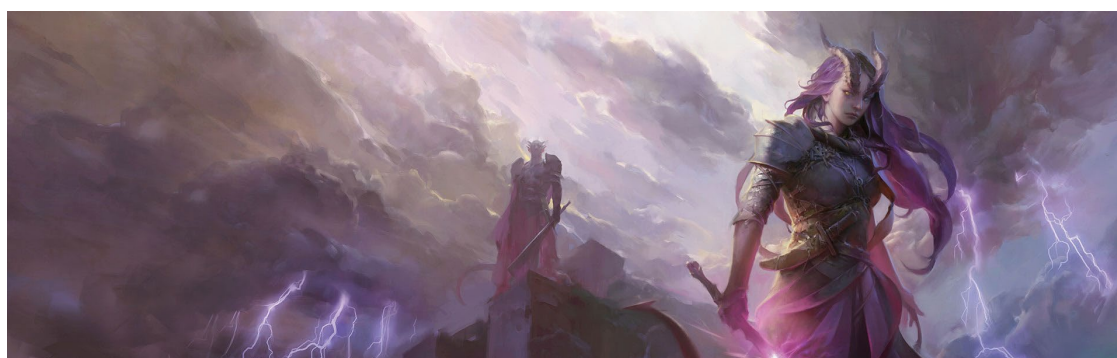
I thought she was really interesting but as much as I liked the character, Dumuzi had already been set up with the promise of being

really important to the story. Previously he had to keep coming in and having a 10-second conversation with his sister, so you remember he exists. I decided there were too many points of view and this one had to go. I'm still sad because it was a neat character and I really loved Kiara, but Dumuzi was the right one for that spot. So it is things like that where I have a plotline and it doesn't belong so I just tear it out to make the story be the best thing it can be.

You say the grandmother in *Ashes of the Tyrant* is the best character you've written...

I love Sessaca Peredur. If you've read the rest of the books you know that Dahl Peredur, the Harper former paladin of Oghma, who Farideh has a relationship with, doesn't necessarily feel like he belongs with his family. There's a tongue-in-cheek play on the farm boy backstory as his family has a farm in Harrowdale and he decides he wants to be a paladin. Not because he really likes books and learning but because his dad would understand going and swinging a sword. And they love him and are supportive of him, but he feels like they don't really get him.

So you get into *Ashes of the Tyrant* and you meet his brothers and they're older by a lot and they tease him. Then you meet his grandmother, who's quite prickly and judgmental, and you think maybe that's why Dahl is like that. Dahl always feels like she's criticizing him but comes to realize that they have a kinship that he doesn't have with the rest of his family.



Where do you keep your Scribe Award, which you won for *Brimstone Angels* in 2012?

It's on the shelf over my desk. It's a really pretty award, a little off-kilter star on a base and it's very shiny. That was really exciting to win, as there's not a lot of awards that acknowledge tie-in fiction. I'm never going to win a Hugo or a Nebula for these books. I'm not going

to say I would win one of those anyway, but you know what I mean. Regardless of how good or bad my books are, there's still that stigma that if you didn't build the world from the ground up, someone must be dictating to you. So I think it's really cool that the International Association of Media Tie-in Writers has this award. It's funny because that year I read the other books and it was a good field, so I was really surprised and pleased to have won it.

BACK TO TOP

What Readers Are Saying



"The Realms have gone through many changes in the past few years, but Erin Evans proves that its heart is still in the same place."

—ELAINE CUNNINGHAM

"Mystery, momentum, surprise turns, and wonderful character arcs – Evans' writing is masterful and compelling."

—HOWARD ANDREW JONES

SCRIBE AWARD-WINNING AUTHOR

Available December 29

TM & © 2015 Wizards of the Coast LLC.
All other trademarks are the property of their respective owners.

**DOWNLOAD
SAMPLE CHAPTER**



Sword Coast Legends:

Better By Design

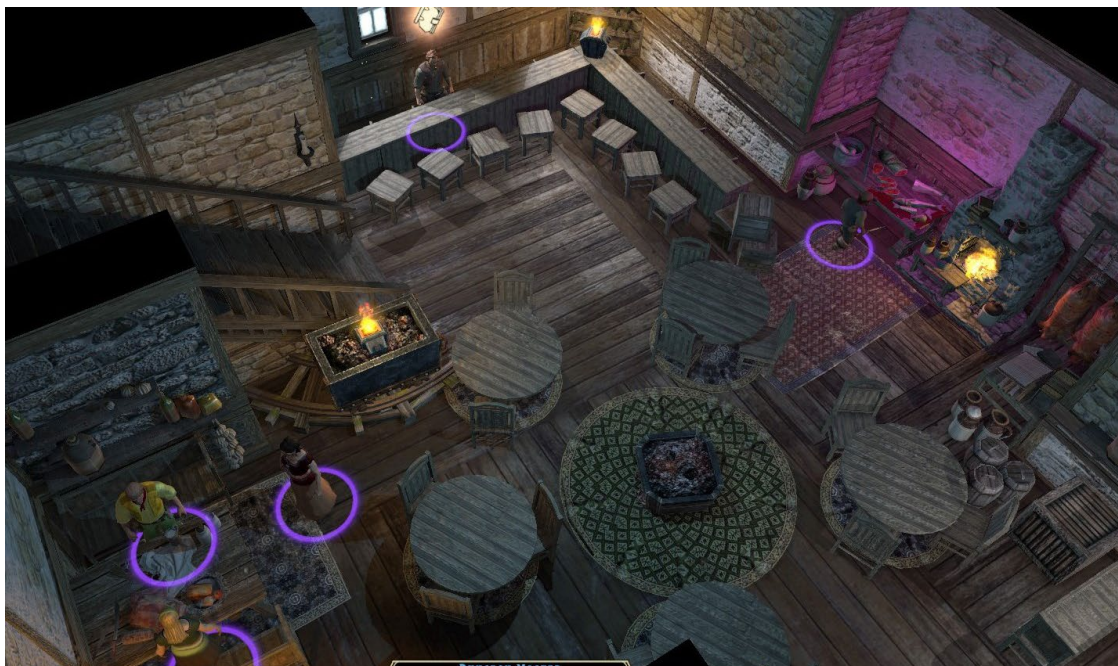
Innovative CRPG *Sword Coast Legends* allows digital Dungeon Masters to create and share their own adventures. *Dragon+* spoke to some of the bedroom designers making the best downloadable adventures for other players to enjoy.

Trouble in Everlund & Lair of the Lich

Creator: Richard Conner, **Age:** 53 , **Profession:** Senior System Architect

What's your D&D history?

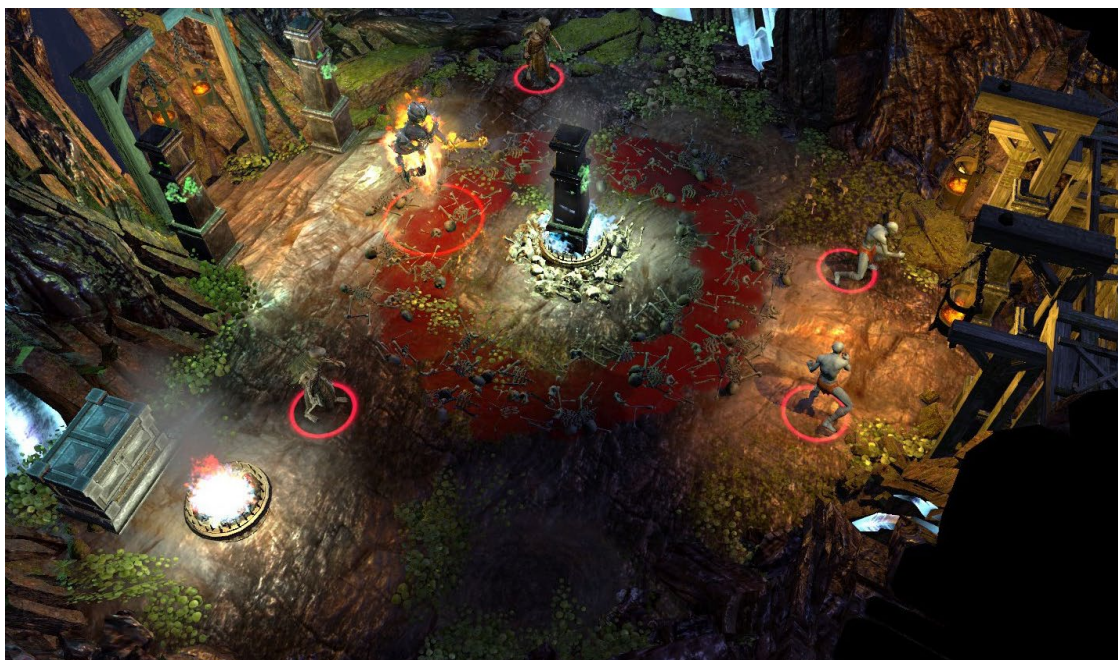
I've been a Dungeons & Dragons player on and off since the first edition.



(Select to view)

What was the inspiration for the *Trouble in Everlund* content you created?

Trouble in Everlund is the lead-in to a paper and pencil campaign of mine, which starts with missing farmers and leads into the Underdark; while *Lair of the Lich* is based on one of my oldest high-level necromancer characters.



(Select to view)

The first few modules I made were ‘exploit’ examples, to try and point out that n-Space shouldn’t try and limit what DMs can do with

the toolset. If someone wants to ‘cheat’ and fast-level their character or get special weapons, it doesn’t really matter, the only one they are cheating is themselves.

Which part was the most fun to create?

Creating the visual environment is usually my favorite, as it was in *Neverwinter Online*. Dialog, story, and flow of the adventure are difficult due to the somewhat limited toolset at the moment. Once we get branching dialogs, tile-by-tile dungeon layout, and a few other goodies on the roadmap, then things will definitely improve.



(Select to view)

Have you tweaked the design since it was first created?

Absolutely. As soon as new ‘placeable’ objects get introduced, it vastly improves at least the visual storytelling elements. Every time new objects or elements or functionality of the DM tools are released, I expect a lot of changes to modules.

The Master Crafter

Creator: Joseph Collard, **Age:** 27, **Profession:** Graduate student in Computer Science Education

What's your D&D history?

D&D was a big part of my childhood and I have recently begun playing fifth edition. I have a regular group that meets via Roll20 where I am a player and I DM for a live group twice a month.

Are you a big CRPG fan?

I've been playing CRPGs for as long as I can remember. I have many fond memories of *Baldur's Gate*, *Ultima*, and *Bard's Tale*. In addition to some of the great single-player games, I've also been a huge fan of multiplayer RPGs. There were many good multiplayer games such as *Legend of the Red Dragon* and *Usurpers*. However, I remember when ANSI graphics really started to take off and was extremely impressed with John Dailey's *Dungeon Master*, which was reminiscent of a multiplayer *Bard's Tale*. It even came with a game maker that my dad used to create some pretty amazing adventures.

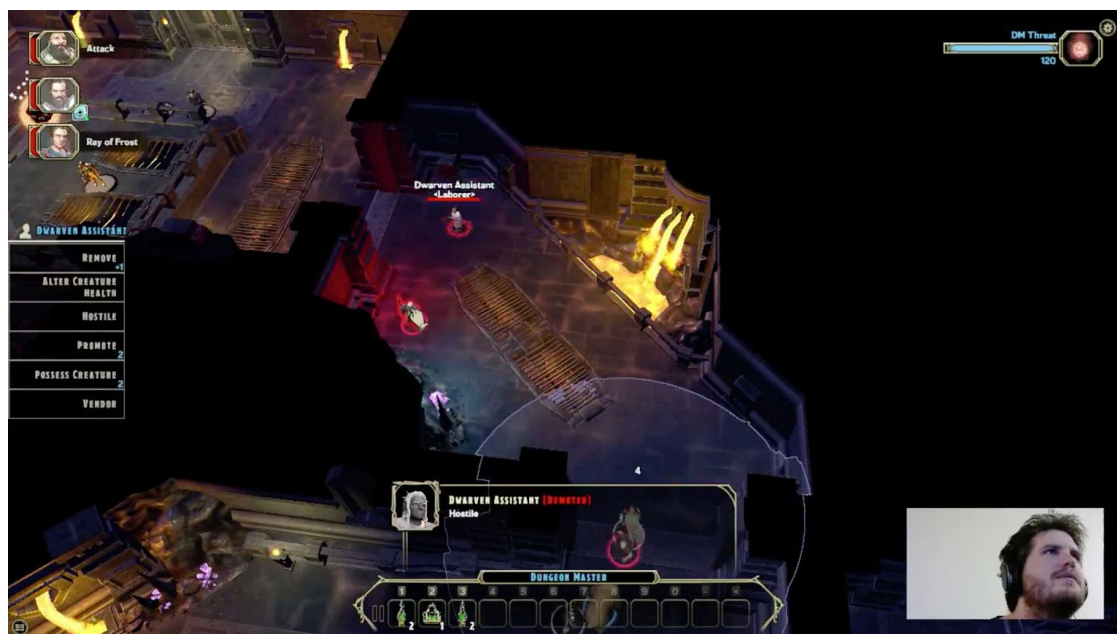


(Select to view)

What was the inspiration for the *Sword Coast Legends* content you created?

I've created three modules of note. The first is *Trouble in Red Larch*, which is an adaptation of the recommended first-level quest from Wizards of the Coast's *Princes of the Apocalypse*. I had been prepping this adventure for my real-life group and I thought this would be a good way to learn the background, so I went through that

side quest and think I did a pretty good translation to *Sword Coast Legends*.



(Select to view)

The second module I created is *Assault on Greenest*. The introduction to this story is the first part of Wizards's Hoard of the Dragon Queen. However, I merely used this as a starter and once the players arrive in Greenest, the adventure takes on an entirely different shape. When building this module, I playtested all of the boss encounters that DMs can create in *Sword Coast Legends*. I then used my favorite boss as the inspiration for the twist that comes halfway through the adventure, which separates this from the adventure you'll find in print.

My latest creation is called *The Master Crafter*. This is a completely original module and the idea came to me while I was playing around with ways to make branching quests in the editor. I asked myself, what kind of choices can I have the player make that might have lasting consequences? I also wanted to have a title that wouldn't give away too much. In this story, there are two competing dwarven smiths. Each has a conflicting story and the players must choose who they would like to help. This has been extremely fun to roleplay with random groups *and* to just watch it unfold for those who want a more hack 'n' slash adventure.



(Select to view)

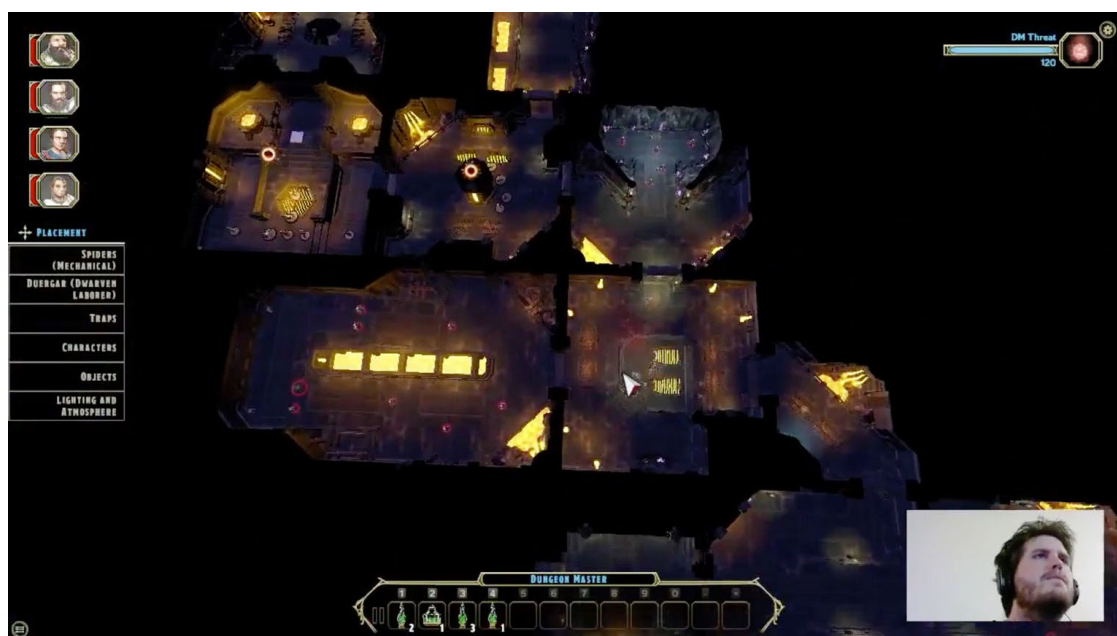
What’s the response been like from *Sword Coast Legend* players?
Pretty good. As raw single-player modules, all of them currently sit with four out of five stars. However, you can only get the *true* D&D experience playing with a live DM. Having only run a few private sessions, I’d say I’ve been DM for close to 100 different players, maybe more. I think my DM rating speaks for itself sitting at 4.5 out of five.



(Select to view)

Which part was the most satisfying or fun to create?
I’ve really enjoyed finding ways to stretch the *SCL* toolset, to do

things that I believe it wasn't intended to do. For example, most people would say there is no way to have a branching quest line, where the players end up going down one path or another and cannot do both. However, by carefully designing my quests, I've created modules that have multiple endings depending on the order of actions the players take. In the *Assault on Greenest* module, the players are presented with a choice: go to a barricaded sanctuary to help defend it, or search the streets for survivors. If they search for survivors, the barricade is broken down by the time they arrive there, and they must enter the sanctuary to fight off the invasion. If they go to the sanctuary, they manage to fight off the hoard that is trying to gain entry, and are presented with the opportunity to chase them into the sewers.



It's also been incredibly good fun to build sound boards for my modules, which make it easier for others to run my modules. All of the dialogue for *Assault on Greenest* and *The Master Crafter* is pre-recorded and available to use. I've also added sound effects such as screams, thunder cracks, wading sewer water, demonic chants, etc. Getting such positive responses from my players has been very satisfying and I hope to continue doing it for my future creations.



(Select to view)

Have you tweaked the design since it was first created?

I haven't done much tweaking, just a few minor fixes here and there. It will be interesting to see how they hold up with all of the great new content that n-Space is putting out. With all of the new placeable goodies, I might have no choice but to go back and make some cosmetic changes. Only time will tell.

The World Builder

Creator: Redunzgofasta, **Age:** 53, **Profession:** Former PC technician, system manager and website designer for a chain of printing offices.



(Select to view)

What’s your D&D history?

I played D&D for 25 years, mainly running games as a DM, often in a campaign world of my own creation. However, I haven’t played tabletop D&D for almost 10 years. It may come as a surprise, but I don’t like playing CRPGs that much. I enjoy the stories, characters and environments, but I strongly dislike loot, leveling and gearing up, especially if I also have to do this for a party.



(Select to view)

What was the inspiration for the content you created?

I use *Sword Coast Legends* to recreate my own campaign world,

which is inspired by just about everything, from books and movies to real-life events.

The entire project will be several modules, each detailing a certain part of the world.



(Select to view)

All the modules are released with background information on the setting, the characters that live there, their motives and goals and so on. These modules all deal with a center of civilization, adventure locations and most importantly the inhabitants of that area. Everything is focused on live DMing: there are no quests and not even any area transitions or world travel. I like to give my players total freedom in their actions and run the game as if it was a tabletop simulator.

Which part was the most satisfying or fun to create?

I enjoy the actual building of the areas and dungeons as much as I enjoy creating the characters. I don't write dialogue or design quests because I play the NPC characters live during our sessions and let the players decide on their own quests.



(Select to view)

Have you tweaked the design since it was first created?

As I approach the game as a living environment, I obviously need to update modules based on what happened before. I often need to tweak during the sessions, or even create new content, characters or dungeons, on the fly. Something the awesome DM client easily allows for.

Survival of the Fittest

Creator: Kirk Pfan, **Age:** 49 (soon to be the big 50!), **Profession:** Former teacher and instructor in Ohio, recently moved to Florida

What's your D&D history?

I've played face to face D&D for about 25 years and have been DM or played in about 12 different groups during that time. Some of my current best friends are people that I met or played with and some of my favorite memories are from those sessions.

Have you gone digital before?

About three years ago I started playing and being a DM online. I've used Roll20 and Fantasy grounds software and had four games going on each week. I recorded most of these and posted them on my YouTube channel. But because of the limitations of online gaming in general it's very hard to find a group of players that are willing to commit to something long term, so most of these campaigns lasted

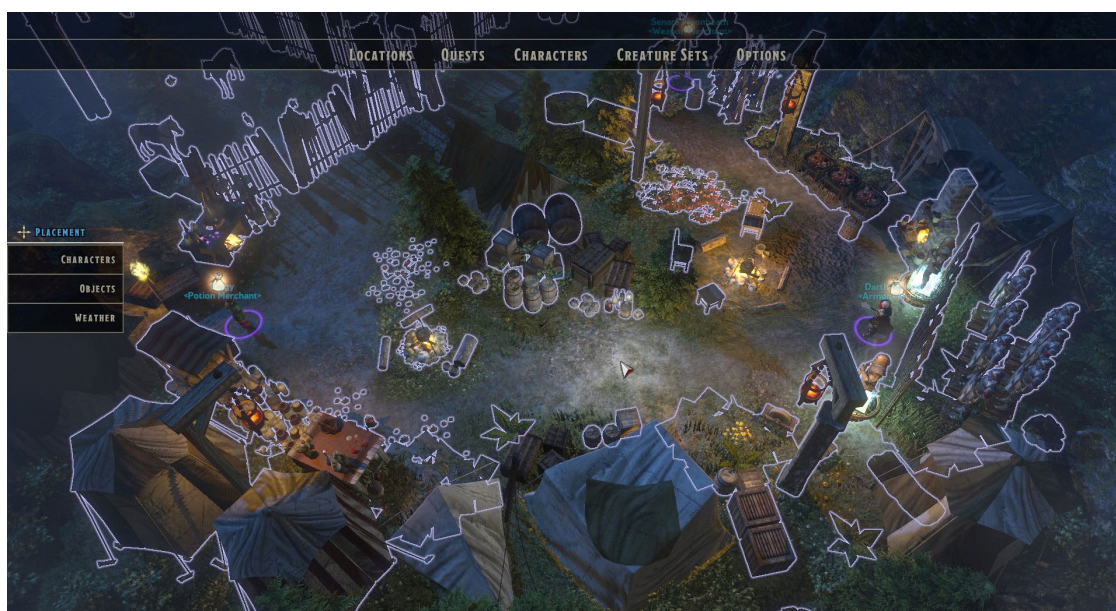
only months at a time.



(Select to view)

What was the inspiration for the *Survival of the Fittest* (SOTF) content you created?

The idea came about because of my desire to do something different in *Sword Coast Legends*. I play and DM in roleplaying games, and I put plenty of time into those games, and most of it is pretty heavy roleplaying. I was thinking about doing an event that I could stream live and get lots of players and viewers to join. I wanted them to have a fun and interesting time but I knew it wasn't going to be a roleplaying session. I wanted something that allowed the viewers to interact with the players during the live event, as that would give the viewers something interesting to do other than just watch someone playing *SCL*.



(Select to view)

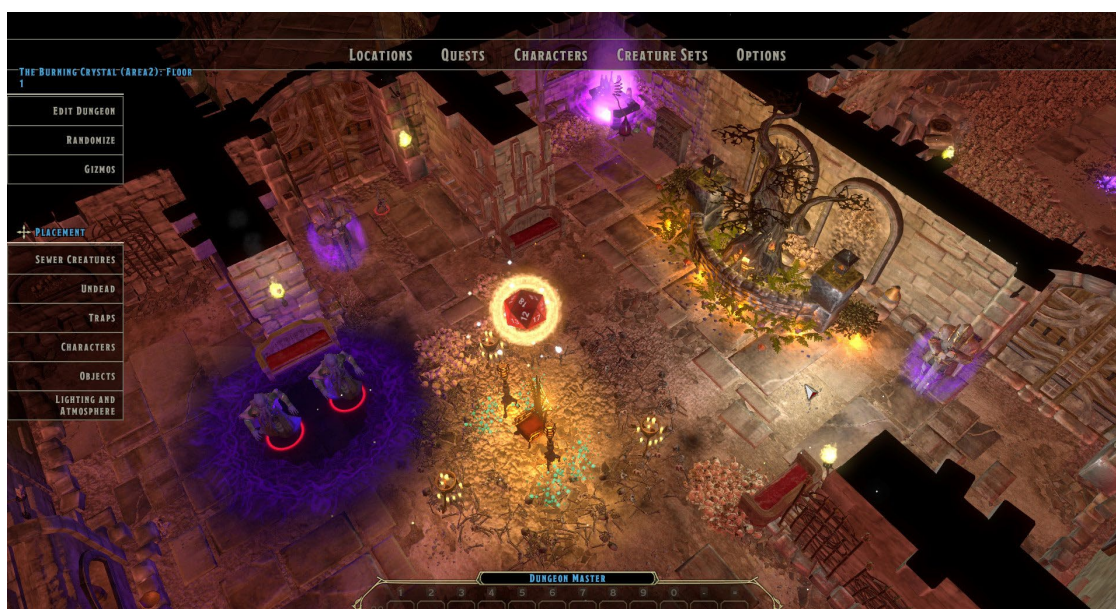
So I put all of these ‘wants’ together in a list and tried to figure out how to use the software to create an event where players could challenge one another without role playing—as players can’t directly attack another player—and also allow viewers to have a say as to what happens during the event.

So I created *Survival of the Fittest*, where players come and fight against one another in a competition to survive as long as they can, where they not only are fighting against one another but also against what the viewers of the live stream want to see happen.

What’s the response been like from *Sword Coast Legend* players?

The response to my original post about *SOTF* was so incredible that I had another forum user, jcolloman, instantly reply that he was coming to the event and would give away his own prizes to anyone that beat him. That really ramped up the challenge and got the ‘spark’ flowing between players, to see who is the best of the best.

Since then the response has been even better as more people hear about *SOTF*, and we have amassed a following. Past players have spread the word to their friends and so on. The reaction from those that have come to watch or play has been nothing but positive.



The response from *Sword Coast Legend* developer n-Space has also been very exciting. *SOTF* was mentioned during its last live stream and the team gave me some special codes to give out as prizes during the event. We gave away more item and game codes than n-Space gives out during its own live streams!;

Which part was the most satisfying or fun to create?

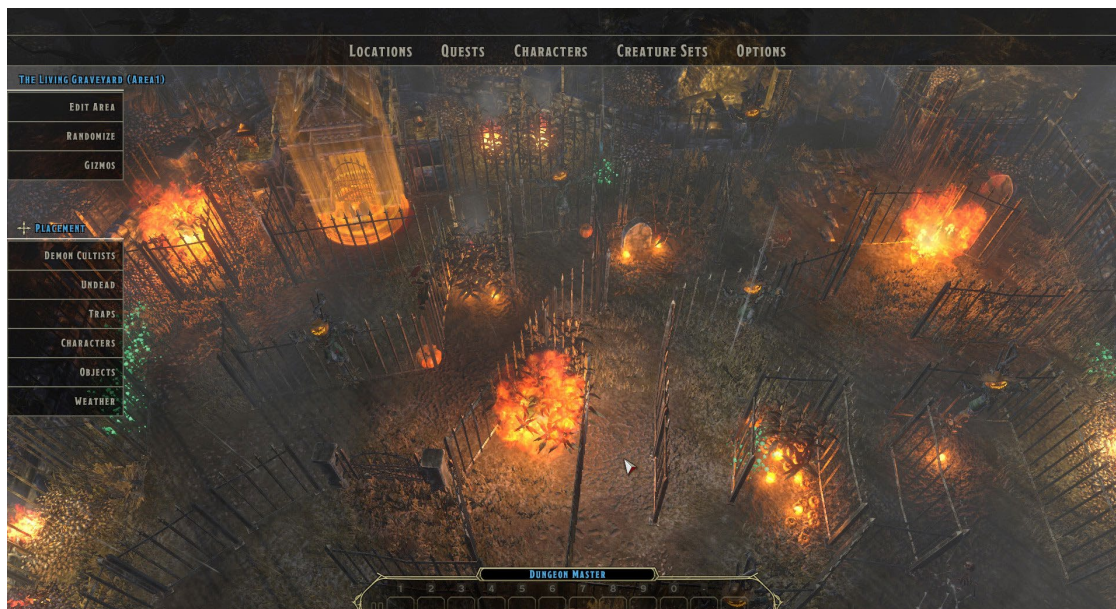
It's actually quite an undertaking to set up all the player challenges inside of *SCL*, record and post the trailer to play at the beginning of the event to get everyone pumped up, post information on the forums, answer questions, invite players, and to make it be half-way decent. The funniest part was to see it all come together and watch the players and viewers interacting with what I created.

It was also moments in the game where I witnessed people outthinking their opponents that made it fun. For example, in the very first *SOTF* game event, one player ran ahead into three other rooms to aggro all of the monsters and get them to follow them back to where the other players were. The players got swarmed with monsters and this very smart player turned invisible and got out of the way, while two other players instantly died from the swarm. The challenge was Survival of the Fittest and two players didn't even make it out of the very first room! All because they were out-thought by someone who had a plan on how to take the other players out.

Have you tweaked the design since it was first created?

SOTF has gone through some major changes, from the first version to

what it has become today, and will continue to evolve into something better each time. I have listened to the suggestions from players and viewers and made changes based upon their feedback.



(Select to view)

In the first version of *SOTF*, it was clear that some classes were more powerful, and how well your character was geared up was more important than most other factors the DM could throw at you. A character with 100 health potions could outplay a character with only a handful, just because of the numbers that first player can generate during an event. This was important because in the first version of *SOTF*, if your character ever got knocked down to zero hit points by any means, you were kicked out of that game to allow someone else to join.

So version three included some major rules changes. No longer was it a 'one and done' system, but rather four players would be pitted against one another through three challenges, and whoever scored the most points would be the winner.

I also incorporated a lot more puzzles and riddles, as well as elements that couldn't be undone by character stats or equipment. This meant the players truly were the driving force behind *SOTF*, instead of the characters, and it also made it a lot more interesting for the viewers. From everything I have heard this last system is everyone's favorite.

The next version will probably include more player versus player interaction. Players will find objects that allow them to, for example,

“choose any one player and block their movement” or “choose another player and they can’t do X.” I included some of that in version three but removed it because of time restrictions.

Try *Sword Coast Legends* Legends for free from December 17 – 22.

[LEARN MORE](#)



BACK TO TOP

Enemies and Allies: Sword Coast Legends

Sword Coast NPCs for your Tabletop D&D Game



Sword Coast Legends was released in October and has been continuing to release fan requested content as they grow their communities. Along with a ton of multiplayer content, there's also a 30-40 hour story campaign at the core of **Sword Coast Legends**.

While playing through the story, you meet a slew of characters that you can bring along on your journey. For those folks looking to incorporate some of the Sword Coast Legends companions into your tabletop D&D game, we're here to help! Below you'll find NPC stat blocks for some of the SCL companions as well as some story hooks you can use to incorporate them into your game. (You can also download a PDF of the stat blocks [here](#).)



JARHILD

Jarhild Stoneforge is a rough and tumble fighter that doesn't take any flak. She's headstrong, and sometimes very stubborn. She's always sure (and often correct) that she can handle things on her own. You can find more info on her [here](#). If you're looking for a way to incorporate Jarhild into your tabletop D&D game, here are a few suggestions:

- You come across a caravan whose only remaining guard is Jarhild. Everyone else was killed during a recent drow raid, but Jarhild saved most of the merchants. A few were dragged away, and she could use your assistance in retrieving them.
- While getting information for a particularly dangerous quest, the quest giver offers his friend, Jarhild, to help bolster your ranks. Jarhild knows the most direct route to this out of the way destination.

Jarhild Stoneforge

Medium humanoid (shield dwarf), lawful good

Armor Class 17 (scale mail, shield, defense fighting style)

Hit Points 25 (3d10 + 9)

Speed 25 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	10 (+0)	16 (+3)	12 (+1)	13 (+1)	10 (+0)

Dwarven Resilience. Jarhild has advantage on saving throws against poison.

Improved Critical. Jarhild’s weapon attacks score a critical hit on a roll of 19 or 20.

Actions

Longsword. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 3) slashing damage.

Handaxe. *Ranged Weapon Attack:* +5 to hit, range 20/60 ft., one target. *Hit:* 6 (1d6 + 3) slashing damage.



HOMMET

Hommet Shaw is a nervous wizard who is unsure of his abilities, and his place in the world. He's competent, as long as he isn't second guessing himself. You can find more info on him [here](#). If you're looking for a way to incorporate Hommet into your tabletop D&D game, here are a few suggestions:

- You have been tasked with finding an ancient tome at a local keep. When you arrive, you find a nervous Hommet, already combing through tomes. He was looking for the same book, so he could destroy it. But he's happy to accompany you while you complete your quest, as long as you give him the book once you're done.
- You're sent to a local farm where an in-disguise Hommet is failing to fit in as a farmer. "These pigs, right? Why do they always want to be so slimy!? Ugh!" When the party is ambushed by goblins outside of the town, the bumbling Hommet comes to their aid.

Hommet Shaw

Medium humanoid (human), neutral

Armor Class 12 (15 with mage armor)

Hit Points 19 (3d6 + 9)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	14 (+2)	16 (+3)	16 (+3)	10 (+0)	10 (+0)

Saving Throws Int +5, Wis +2

Damage Resistances poison

Senses passive Perception 10

Languages Common, Dwarvish, Elvish, Infernal

Challenge 2 (450 XP)

Spellcasting. Hommet is a 3rd-level spellcaster. His spellcasting ability is Intelligence (save DC 13, +5 to hit with spell attacks). Hommet has the following wizard spells prepared: Cantrips (at will): chill touch, light, shocking grasp 1st level (4 slots): detect magic, mage armor, magic missile, ray of sickness 2nd level (2 slots): misty step, ray of enfeeblement

Actions

Quarterstaff. *Melee Weapon Attack:* +2 to hit, reach 5 ft., one target.
Hit: 4 (1d8) bludgeoning damage.



ILLYDIA

Illydia Maethelwyn is haunted by mistakes she's made in the past, and is on a quest to redeem herself in the eyes of her goddess. She's reserved, but set in her ways. You can find more info on her [here](#). If you're looking for a way to incorporate Illydia into your tabletop D&D game, here are a few suggestions:

- You are sent to find a way into the underdark, and meet up with Illydia on the way. She's happy to help you find it, so long as you let her destroy it once you're done. "Each way out of the underdark gives the drow another avenue to murder and pillage. I'll guard

your exit while you're on your quest, but I'll destroy it before I let another drow besiege the Sword Coast."

- You are tasked to find a local cleric of Sehanine to help you on your quest. You meet up with Illydia who is on the way to Luskan to meet with a contact, but is happy to help you in the name of her goddess.

Illydia Maethellyn

Medium humanoid (moon elf), chaotic good

Armor Class 15 (chain shirt)

Hit Points 13 (3d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
9 (-1)	13 (+3)	10 (+0)	12 (+1)	14 (+2)	14 (+2)

Saving Throws Wis +4, Cha +4

Damage Resistances poison

Senses darkvision 60 ft., passive Perception 14

Languages Celestial, Common, Draconic, Dwarvish, Elvish, Sylvan

Challenge 2 (450 XP)

Spellcasting. Illydia is a 3rd-level spellcaster. Her spellcasting ability is Wisdom (save DC 12, +4 to hit with spell attacks). Illydia has the following cleric spells prepared: Cantrips (at will): guidance, sacred flame, spare the dying 1st level (4 slots): command, cure wounds, guiding bolt, identify, sanctuary 2nd level (2 slots): augury, lesser restoration, prayer of healing, suggestion

Actions

Shortsword. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target.
Hit: 6 (1d6 + 3) piercing damage.

Longbow. *Ranged Weapon Attack:* +5 to hit, range 150/600 ft., one target. *Hit:* 7 (1d8 + 3) piercing damage.

Turn Undead (Recharges after a Short or Long Rest). Illydia presents her holy symbol and speaks a prayer censuring the undead. Each undead that can see or hear her within 30 feet of her must make a Wisdom saving throw. If the creature fails its saving throw, it is turned for 1 minute or until it takes any damage. A turned creature must spend its turns trying to move as far away from Illydia as it can, and it can't willingly move to a space within 30 feet of her. It also can't take reactions. For its action, it can use only the Dash action or try to escape from an effect that prevents it from moving. If there's nowhere to move, the creature can use the Dodge action.

LARETHAR

Larethar Gulgrin is a drunk, a thief, and a cheat. However, he has been known to help others when no one is looking. You can find more info on him [here](#). If you're looking for a way to incorporate Larethar into your tabletop D&D game, here are a few suggestions:

- You are sent to meet a disreputable source in the Cutlass of Luskan. When you arrive, you find Larethar, who is itching to get out and adventure for a bit.
- You've been imprisoned for a crime you didn't commit, and your cell mate is Larethar. He definitely stole what they said he stole, but it wasn't his fault. He was paid to do it! He's happy to help you out of the jail if you'll help him retrieve "his" item.

Larethar Gulgrin

Medium humanoid (gold dwarf), neutral

Armor Class 15 (studded leather)

Hit Points 19 (3d8 + 6)

Speed 25 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+2)	16 (+3)	14 (+2)	14 (+2)	10 (+0)	9 (-1)

Saving Throws Dex +5, Int +4

Damage Resistances poison

Senses darkvision 60 ft., passive Perception 10

Languages Common, Dwarvish, Thieves' cant

Challenge 2 (450 XP)

Dwarven Resilience. Larethar has advantage on saving throws against poison.

Sneak Attack (1/Turn). Larethar deals an extra 7 (2d6) damage when he hits a target with a weapon attack and has advantage on the attack roll, or when the target is within 5 feet of an ally of Larethar that isn't incapacitated and Larethar doesn't have disadvantage on the attack roll.

Cunning Action/Fast Hands. Larethar can take a bonus action on each of his turns in combat. This action can be used to take the Dash, Disengage, Hide, or Use an Object actions. He can also use this action to make a Dexterity (Sleight of Hand) check with a +5 bonus, or to use his thieves' tools to disarm a trap or open a lock.

Thief. Larethar gets a +7 to Dexterity checks he can make while using his thieves' tools.

Actions

Multiattack. Larethar makes two attacks: one with his dagger and one with his shortsword.

Dagger. Melee Weapon Attack: +5 to hit, reach 5 ft., one target. *Hit:* 5 (1d4 + 3) piercing damage.

Shortsword. Melee Weapon Attack: +5 to hit, reach 5 ft., one target.

Hit: 6 (1d6 + 3) piercing damage.

Light Crossbow. *Ranged Weapon Attack:* +5 to hit, range 80/320 ft., one target. *Hit:* 7 (1d8 + 3) piercing damage.



BRYN

Bryn Lightfingers is a survivor. She's got a quick temper, but her curiosity and sense of adventure is what people remember. You can find more info on her [here](#). If you're looking for a way to incorporate Bryn into your tabletop D&D game, here are a few suggestions:

- While ambushed within a forest, you're added by Bryn. She is happy to help you out, for a price.
- While traveling, you find Bryn tending a camp fire. She invites you to join her and tells you a tale of the orc she's hunting. She offers half of the bounty to your group if you'll help her find her mark.

Bryn Lightfingers

Small humanoid (strongheart halfling), neutral good

Armor Class 14 (leather)

Hit Points 22 (3d10 + 6)

Speed 25 ft.

STR	DEX	CON	INT	WIS	CHA
9 (-1)	16 (+3)	14 (+2)	10 (+0)	14 (+2)	12 (+1)

Saving Throws Str +1, Dex +5

Damage Resistances poison

Senses passive Perception 14

Languages Common, Draconic, Elvish, Halfling

Challenge 2 (450 XP)

Lucky. When Bryn rolls a 1 on an attack roll, ability check, or saving throw, she can reroll the die and must use the new roll.

Brave. Bryn has advantage on saving throws against being frightened.

Stout Resilience. Bryn has advantage on saving throws against poison.

Spellcasting. Bryn is a 3rd-level spellcaster. Her spellcasting ability is Wisdom (save DC 12, +4 to hit with spell attacks). Bryn has the following ranger spells prepared: 1st level (3 slots): ensnaring strike, hunter's mark, longstrider

Actions

Multiattack. Bryn makes two attacks: one with her dagger and one with her shortsword.

Dagger. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 5 (1d4 + 3) piercing damage.

Shortsword. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target.

Hit: 6 (1d6 + 3) piercing damage.

Shortbow. *Ranged Weapon Attack:* +5 to hit, range 80/320 ft., one target. *Hit:* 6 (1d6 + 3) piercing damage.

BACK TO TOP

Tavern Tales: D&D Adventurers League

The D&D Adventurers League reveals its upcoming gems, including epic season four opening adventure Reclamation of Phlan! Plus, download free adventure The Occupation of Szith Morcane.

What happens when you imprison the team of admins behind the D&D Adventurers League in a *zone of truth*, to find out exactly what they have in store for fans of organized play? They reveal the first exclusive details of the season four epic adventure that will debut at the Winter Fantasy convention in February 2016! Their Charisma saving throws were *so* bad, they even gave up some exclusive fiction (see below) relating to *Hillsfar Reclaimed* and *Writhing in the Dark*.

Dragon+ would like to thank Robert Adducci, Bill Benham, Claire Hoffman, Greg Marks, Alan Patrick, and Travis Woodall for their involvement. We promise their families we'll release them soon.



Hillsfar Reclaimed

The time has come to fight back against Hillsfar. Elanil Elassidil tasks you with uncovering valuable information to be used in a strike against the leader of Hillsfar himself, First Lord Torin Nomerthal. Your only problem is that what you need lies protected within the city walls.

The chill wind of Nightal blows as she walks through the quiet streets of Hillsfar. Isthana Ro moves quickly, clutching her cloak tight around her. “I hope this is actually a productive meeting,” she thinks. “She hasn’t been very cooperative in the past. Something must really be wrong for her to contact me.” As Isthana turns the corner, the rendezvous point comes into view.

The agreed upon alleyway in the business district is dark, but at this time of day it’s free of any wandering eyes. Turning down the alley, Isthana looks around for her contact but sees no sign of her. Impatiently, she leans against the building to wait. A few moments later, a dark feminine figure rushes by, moving under the cover of darkness.

“It’s about time,” Isthana whispers, and the figure starts at the words, only relaxing when she realizes who is speaking them. “It’s not easy getting out of the Tower unnoticed. Needlebaum has eyes

everywhere. He misses nothing,” says Malkyn Grenfeld, the First Lord’s Chamberlain, adding. “That also means this needs to be quick.” Isthana lets down her folded arms. “Well you are the one who asked to meet. Get on with it.” The animosity between the two women hangs thick in the cold air.

“Very well,” Malkyn replies sharply. “Hillsfar has a fiendish spy within its court. Unfortunately, if my suspicions are correct, telling the First Lord about it has its complications. I have to be absolutely certain about my accusations. I am well aware of your connections in the city and beyond. You are best equipped to obtain proof and *handle* the problem.”

Isthana raises an eyebrow. “So what exactly is in this for me? The guild has not been welcome in court since Nomerthal took control. Collapse from within sounds very gratifying to me.”

“I knew you wouldn’t do it for the good of Hillsfar and its ruler,” Malkyn replies with a frown, “so I do indeed have an offer for you. If you identify and expose the agent of Maerymidra, I will convince the First Lord to meet with you for a consult. You will have to do the rest to sway him that your organization should be part of the ruling court.”

Isthana considers the offer while studying the mage before her. After an uneasy few moments, she extends her hand. Malkyn grabs it and shakes firmly, then reaches into her cloak and hands a parchment to the guild leader, “Everything I know is in this missive. We cannot meet again. You will have to fill in the holes yourself. Good luck,” she says, turning on her heel and disappearing into the night.

Hillsfar Reclaimed: For characters of levels 1-4. Premiering at the D&D Adventurers League Online Convention on January 22, 2016 and available for play at WPN and public Adventurers League locations on February 1, 2016. Designed by Cindy Moore



Writhing in the Dark

An unexpected envoy arrives in Sporedome and offers to give aid against the fire giants of Maerymidra, if you are willing to help his people with a small problem.

To the most esteemed Zern Xerkstil and the Order of the Gauntlet,

There is value in thought. You humans know it. The drow know it. The giants certainly know it: they are constructing a battalion of arcane battle engines in the former farmlands of Maerymidra using thoughts that do not belong to them. The demons know it: they know that the giants are their puppets, that the drow do not stand a chance, and that the humans will be little more than delectable morsels once their war bands gain access to the surface of Faerûn.

Our histories run deep, Zern Xerkstil, and this one sincerely believes that both our peoples can learn much from each other. Deeply-rooted prejudices must be overlooked for all our sakes – the arcane and military might of the demon-blooded fire giants of Maerymidra will bring nothing short of a complete and total elimination of all our thoughts and bloodlines. Should you be willing to designate an emissary and send them to my offices in Sporedome, I believe that we would have much to discuss.

It is the offer of this one, as a representative of this one's pool, to present your order with a significant boon in the upcoming events.

This one can teach you how to dismantle those arcane siege engines, at distance, with absolutely no threat to yourselves. Our desires for this world are hand-in-hand with your own and we would do well to cooperate, for is it not true that necessity breeds opportunity?

All this one asks is for a small favor. The briefest of assistances; the most minor of inconveniences. A rogue thought has escaped this one's pool and has taken up a most curious allegiance...

This one awaits your response. Be assured that not every 'mind flayer' is a loathsome creature, but know that every creature, every thought, can be corrupted.

Sincerely,

Gloghakt

Vigileator and Influencer of Ryxyg

Writhing in the Dark: For characters of levels 5-10. Premiering at OrcaCon in Snohomish, Washington on January 8, 2016 and available for play at WPN and public Adventurers League locations on February 1, 2016. Designed by Alan Patrick



Reclamation of Phlan

Reclamation of Phlan is a multi-table event designed for dozens, if not hundreds, of players. The goal is suitably epic: slay the green dragon Vorgansharax and liberate Phlan from cultists. Players must cooperate to clear the streets, muster allies from neighboring villages, and assault the dragon's lair.

“My design has three core objectives: interaction; choice; and challenge,” designer Will Doyle tells *Dragon+* when we ask about his epic adventure *Reclamation of Phlan*. “In staging the event, I want to recreate the feel of a military command room. A large map will show you where your allies are fighting, with separate banners marking each group on the field. The organizers use this map to assign quests and pinpoint groups in trouble. As the event plays out, you'll see your allies spread out over the war zone!

“Each table experiences its own story. If you free a captive soldier, it won't be the same guy that another table rescues (in fact, they're just as likely to be capturing a siege engine, or taking down an enemy captain). Moreover, the outcomes of your encounters have immediate consequences on other tables. That soldier could rush off to help another group, or lead them into the castle dungeons through a secret passage! There are also global events: for example, the alliance must blow up a gate to access one of the zones on the map.

“You choose where to attack, which quests to undertake, and where to move next. Even on the encounter level, you'll also choose the level of risk. Feeling brave? Take on a deadlier encounter – the risks are greater, but so are the rewards! I can't spoil the story, but I can say that *Reclamation of Phlan* features recurring characters from all three storyline seasons to date. In fact, your choices determine their fate in the shared campaign!

“Be warned though, it won't be easy. Vorgansharax can gobble up entire armies, and has legions at his disposal. To defeat him, you'll need legendary potions, lost tomes, and perhaps even the help of some unsavory ‘allies’. Encounters are also epic in scope: expect battles on shattered ice floes, a medieval beach landing, aerial dog fights between griffons and wyverns, and much more. As in *Vault of the Dracolich* from D&D Game Day in 2013, the dragon moves from table-to-table in the finale, attacking a different group each time. This time though, he may not be the only monster on the prowl...

“I want *Reclamation of Phlan* to be the best Epic adventure you’ve ever played. Expect surprises, and expect fatalities. It’s going to be a wild night.”

Reclamation of Phlan: For characters of levels 1-16. Premiering at Winter Fantasy 40 Convention in Fort Wayne, Indiana, on February 3, 2016. Designed by Will Doyle



BACK TO TOP

Baldur's Gate



RETURN TO CANDLEKEEP!

The Original Epic Adventure and
Tales of the Sword Coast Expansion,
Updated and Improved with
Exclusive New Content



Download on the
App Store



BUY IT NOW

DUNGEONS & DRAGONS

[beamdog]

BEAMDOG.COM



Sage Advice

Jeremy Crawford chairs the monthly column that gives official clarifications of D&D rules and provides reference documents to help your D&D game run smoothly. What's the first rule of Sage Advice? The Dungeon Master—not this column or the rulebooks—is the game's adjudicator.

CONVERSIONS TO FIFTH EDITION

We're sometimes asked for advice on converting things from previous editions of D&D to fifth edition. **This PDF**, penned by Chris Sims, gives advice on converting characters and adventures, along with the elements that go into them, such as spells, monsters, and treasure.

RACIAL TRAITS

Do the lightfoot halfling and wood elf hiding racial traits allow them to hide while observed?

The lightfoot halfling and wood elf traits—Naturally Stealthy and Mask of the Wild—do allow members of those subraces to try to hide in their special circumstances even when observers are nearby. Normally, you can't hide from someone if you're in full view. A lightfoot halfling, though, can try to vanish behind a creature that is at least



one size larger, and a wood elf can try to hide simply by being in heavy rain, mist, falling snow, foliage, or similar natural phenomena. It's as if nature itself cloaks a wood elf from prying eyes—even eyes staring right at the elf! Both subraces are capable of hiding in situations unavailable to most other creatures, but neither subrace's hiding attempt is assured of success; a Dexterity (Stealth) check is required as normal, and an observant foe might later spot a hidden halfling or elf: "I see you behind that guard, you tricky halfling!"

CLASS FEATURES

Do warlock spells granted by the Expanded Spell List feature count against the number of spells known?

The spells granted by that feature aren't automatically known by a warlock. Those spells are added to the warlock spell list for the character, who can choose them when learning a new warlock spell of the appropriate level. Once learned, such a spell does count against the number of spells the warlock knows.



Does Quickened Spell allow a sorcerer to cast two spells a round of 1st level or higher?

No, the sorcerer must follow the normal rule for casting a bonus action spell and a second spell; the second spell must be a cantrip with a casting time of 1 action.

When you use Extra Attack, do you have to use the same weapon for all the attacks?

Extra Attack imposes no limitation on what you use for the attacks. You can use regular weapons, improvised weapons, unarmed strikes, or a combination of these options for the attacks.

BACKGROUNDS

Can you have more than one background?

You can have only one background. It represents key aspects of your life before you embarked on a life of adventure. If none of the backgrounds available matches your character concept, talk with your DM and use the guidelines on page 125 of the *Player's Handbook* to customize your own background.

EQUIPMENT

If you attack with a shield—most likely as an improvised weapon—do you keep the +2 bonus to AC?

Attacking with a shield doesn't deprive you of the bonus to AC.

MULTICLASSING

Can a rogue/monk use Sneak Attack with unarmed strikes?

The Sneak Attack feature works with a weapon that has the finesse or ranged property. An unarmed strike isn't a weapon, so it doesn't qualify. In contrast, a rogue/monk can use Sneak Attack with a monk weapon, such as a shortsword or a dagger, which has one of the required properties.



FEATS

Does the Savage Attacker feat work with unarmed strikes?

Yes, it does. Savage Attacker benefits melee weapon attacks, and an unarmed strike is a melee weapon attack.

MONSTERS BY TYPE

Sometimes you want to see a list of all monsters of a certain type. Perhaps you're the DM building an undead-themed adventure, or you're the player curious to know which elementals or fey your character can summon. [This PDF](#) is for such times. It lists every monster from the *Monster Manual* by type and includes a creature's challenge rating and any tags, such as shapechanger, that the creature might have.



COMBAT

Does surprise happen outside the initiative order as a special surprise round?

No, here's how surprise works. The first step of any combat is this: the DM determines whether anyone in the combat is surprised (reread "Combat Step by Step" on page 189 of the *Player's Handbook*). This determination happens only once during a fight and only at the beginning. In other words, once a fight starts, you can't be surprised again, although a hidden foe can still gain the normal benefits from being unseen (see "Unseen Attackers and Targets" on page 194 of the *Player's Handbook*).

To be surprised, you must be caught off guard, usually because you failed to notice foes being stealthy or you were startled by an enemy with a special ability, such as the gelatinous cube's Transparent trait, that makes it exceptionally surprising. You can be surprised even if your companions aren't, and you aren't surprised if even one of your foes fails to catch you unawares.

Other Resources

Visit these D&D reference documents for more clarifications:

Sage Advice Compendium ([version 1.04](#))

D&D Spell List ([version 1.01](#))

Player's Handbook Errata ([version 1.1](#))

Magic Items by Rarity ([version 1.0](#))

And visit the [Character Sheet webpage](#) for blank character sheets, as well as pre-generated characters.

If anyone is surprised, no actions are taken yet. First, initiative is rolled as normal. Then, the first round of combat starts, and the unsurprised combatants act in initiative order. A surprised creature can't move or take an action or a reaction until its first turn ends (remember that being unable to take an action also means you can't take a bonus action). In effect, a surprised creature skips its first turn in a fight. Once that turn ends, the creature is no longer surprised.

In short, activity in a combat is always ordered by initiative, whether or not someone is surprised, and after the first round of combat has passed, surprise is no longer a factor. You can still try to hide from your foes and gain the benefits conferred by being hidden, but you don't deprive your foes of their turns when you do so.

Is the intent that only melee weapon attacks can knock foes unconscious, or can melee spell attacks as well?

If you reduce a creature to 0 hit points with a melee attack, you can knock the creature out (*PH*, 198). That melee attack isn't restricted to weapons. Even a melee spell attack can be used to knock a creature out.

If you have a feature like Cunning Action or Step of the Wind, can you take the Dash action more than once on your turn?

If a bonus action lets you take the Dash action, nothing in the rules prevents you from taking the Dash action with your regular action too. The same principle holds when you use a feature like Action Surge; you could use both of your actions to take the Dash action.

SPELLCASTING

Does *planar binding* summon the creature to be bound, or is that done separately?

Planar binding doesn't summon a creature. It attempts to bind a creature that is within the spell's range.

For the spell *hail of thorns*, does it last for the initial attack or as long as you maintain concentration?

Hail of thorns lasts until you hit a creature with a ranged weapon attack or your concentration ends, whichever comes first.

BACK TO TOP

CONVERSIONS TO 5TH EDITION D&D

This document provides guidelines for converting characters and adventures from earlier editions of DUNGEONS & DRAGONS to the fifth edition.

Conversion of D&D material is more art than science. The aim of conversion is to arrive at something that feels like the older-edition version, rather than at an exact replication. The guidelines in this document are intended to help you create what you want, not to force your choices along particular lines.

CONVERTING YOUR PLAYER CHARACTER

Work with your DM to determine the best fit for your conversion. Your DM is the final arbiter of any conversion.

LEVEL

Your DM sets the starting level of a converted character. For fourth edition characters, fifth edition level is two-thirds of fourth edition level, rounded normally instead of always down. For example, 25th level in fourth edition becomes 17th level in fifth edition. Level in other editions converts directly into fifth edition, but only up to 20th level.

RACE

Choose the race that most closely matches your character's race. For instance, a wild elf in Faerûn is closest to the wood elf in the *Player's Handbook*. Replace all racial traits with those from the fifth edition *Player's Handbook*. Ignore traits that have no bearing on fifth edition characters, such as third edition's favored class trait or other editions' class limitations.

Racial proficiencies of like kind—skill, tool, or weapon—can be swapped for their equivalents in fifth edition. You might swap skill proficiency for tool proficiency when the tool is a better representation of a skill from a previous edition.

As an example, a wild elf character should have proficiency with spears, according to the third edition book *Races of Faerûn*. Your character could give up longsword and shortsword proficiency from the Elf Weapon Training trait to have spear and javelin proficiency instead. Similarly, if your elf character from third edition relied on rapier proficiency garnered from race, you might swap longsword proficiency from Elf Weapon Training for rapier proficiency.

FOR THE DM: RACE CONVERSIONS

For races not represented in the *Player's Handbook*, see the "Creating a Race" section in chapter 9 of the *Dungeon Master's Guide*. Start with the racial traits from one or more previous editions. From them, reconstruct the race in fifth edition terms, using existing races and their traits as models. The following general guidelines should help.

Consistency. Keep only those racial traits that are consistent from edition to edition. Especially ignore a trait that appears in only one previous edition.

Ability Scores. Bonuses to ability scores from race and subrace should add up to no more than +3, unless the race has few other beneficial traits. In most cases, no one score should receive a bonus higher than +2.

Three previous editions of the game included negative racial adjustments to ability scores, and two included racial ability score maximums and minimums. Fifth edition avoids such parameters, but in the case of monstrous races, such as kobolds, penalties can be appropriate.

Damage Resistances. In fifth edition, the damage resistance trait has no numeric value. A creature either has resistance to a damage type, or it does not.

Infravision. Racial infravision converts directly to fifth edition's darkvision. Use the race's infravision range for its darkvision, or a range chosen by your DM.

Low-Light Vision. Most races that have low-light vision in third or fourth edition should have darkvision. The range defaults to 60 feet.

Powers. Racial powers can be ignored or converted to the capability of casting a spell similar to the power. A character of the race should have to be of a level high enough to cast the spell as if the character were a spellcaster. For example, a spellcaster should be 5th level to cast a 3rd-level spell. A race that can cast innate spells must have a default spellcasting ability score chosen from among Intelligence, Wisdom, and Charisma.

Small Modifiers. Other editions' Small races often have traits that offer modifiers to Armor Class, attack rolls, saving throws (or defenses), and skills. Ignore a bonus, unless it is +4 or higher and not to Armor Class. If it is at least that high, proficiency or advantage might be called for as a racial trait. Similarly, ignore a penalty that isn't as severe as -4. Such a penalty might call for disadvantage in the applicable situation.

CLASS

Choose the fifth edition class that most closely matches your character's class (or classes, if your character has more than one). Alternatively, choose the class that most closely matches how you'd like your character to be in the game's narrative.

Don't feel constrained by your character's original class or classes. For example, you might decide that warlock or sorcerer is a better fit for your magic-user's story than wizard. Similarly, you are free to decide that fifth edition's paladin class or a cleric of the War domain better expresses your fighter/cleric than multiclassing does.

Class names can frame your thinking (the wizard was called a magic-user in first edition and a mage in second edition). But try to think outside that box. For instance, your fourth edition avenger might be a fifth edition paladin with the Oath of Vengeance or a monk who follows the Way of Shadow. Your fourth edition warden could be a fifth edition cleric of the Nature domain, ranger of the Hunter archetype, or paladin who has taken the Oath of the Ancients.

Multiclassing can be the answer to fulfilling many character concepts. Before multiclassing in fifth edition, however, make sure no single class's development path fits the character's intent better. For instance, the Eldritch Knight fighter archetype might be a good fit for a former fighter/wizard (or magic-user, or even an elf from Basic D&D). Likewise, a bard or a rogue with the Arcane Trickster archetype might be a fine fit for a wizard/rogue (or thief). The aforementioned avenger could be a cleric/monk.

FOR THE DM: CLASS CONVERSIONS

If you'd like to recreate a class from a previous edition, see the "Modifying a Class" section in chapter 9 of the *Dungeon Master's Guide*. Start with the class write-up from one or more previous editions, and compare it to existing fifth edition classes. From that starting point, determine if you can use an existing fifth edition class as a template, modifying it to fit your needs. Try to focus on what made the class thematic across editions, as well as what you know the player would like to play.

ABILITY SCORES

For most editions, a character's ability scores, unmodified by magic, can convert directly to fifth edition values. In all cases, the upper score limit of 20 still applies. A few extra guidelines follow.

Exceptional Strength. First and second edition allowed some characters to have exceptional Strength, expressed as a percentile value following a score of 18. Exceptional Strength has no conversion value, so the character's Strength score becomes 18.

Scores Higher than 20. Especially in fourth edition, scores higher than 20 can occur. Such scores should be treated as 20s, or the alternative for reassigning ability scores described next should be used.

Reassigning Ability Scores. Rather than converting scores, especially if you have trouble doing so, you can follow the rules for determining ability scores set forth in the fifth edition *Player's Handbook*. To do so, use the standard set of scores or customized scores acquired by spending points. Then apply racial adjustments and any adjustments from the Ability Score Improvement class feature. Use the original character's ability scores to guide your choices.

PROFICIENCIES

In fifth edition, a character's proficiency options usually come from race, class, and background. Weapon proficiencies can be changed only with DM permission.

Based on your character's history, you should choose a background for your character during conversion. Alternatively, the DM can help you create an appropriate background. Then pick proficiencies that reflect what the character was good at in the previous edition. Here are a few other guidelines for certain editions.

Second Edition. You can base background choice on the character's secondary skills or best nonweapon proficiencies, if any. If your character had a kit, it could be the basis of your background.

Third Edition. Your character's best skills can guide your background choice. If your campaign setting provided regional or background benefits, you can use those as inspiration too.

Fourth Edition. The third edition method is possible, or you can use the character's background or theme as a guide.

FOR THE DM: BACKGROUND CONVERSIONS

Most of the previous editions provided bases for backgrounds. Second edition rules have secondary skills, non-weapon proficiencies, and character kits. In the span of the third edition rules are backgrounds, regional benefits, and even prestige classes. Fourth edition content also has backgrounds, regional benefits, and character themes. In

all these editions, a character's preferred skills can also indicate a background.

In almost all cases, an existing background can be molded to fit your character. However, if you feel a character needs a new background, first read "Creating a Background" in chapter 9 of the *Dungeon Master's Guide*. Based on the game element used as a model for the background, look to see if an existing background could fit with modifications. If not, use the previous game's element to create a new background.

You can use the character's personality as played in previous game sessions to help define personality traits, an ideal, a bond, and a flaw.

FEATS

In the conversion process, feats from third and fourth edition should usually be ignored, because feats in fifth edition have a very different place in the game than the feats did in those two editions.

Feats in fifth edition can make a character concept come to life outside the race and class structures. Give the fifth edition feats a look if you feel your character lacks a needed aspect after you convert race and class.

SPELLS

Pick spells known as if creating a new character of the appropriate level. You can base the choice of spells known on those from previous editions. Similarly, you can base your choice of cantrips on at-will powers the character knows in fourth edition.

The DM is the arbiter of whether and how a spell that doesn't exist in fifth edition can be converted.

FOR THE DM: SPELL CONVERSIONS

When converting a spell from an earlier edition, your first task is to make sure the intended effect doesn't already exist in a spell in fifth edition. Even if the effect doesn't exist, a similar one might. If you find a similar effect, you can use that spell instead. Or you can base the new spell on the existing one, making the job easier.

When you create a spell, use the "Creating a Spell" section in chapter 9 of the *Dungeon Master's Guide*. The earlier edition's spell is your basis for redesign. For complex spells, such as *earthquake*, give yourself leeway to determine effects based on the context in which the spells are cast. Doing so gives you the opportunity to surprise even the spell's caster when the spell is used.

DETAILS

Your character's other details stay mostly the same, with the following possible exceptions.

Alignment. In most cases, alignments directly correspond between editions. Fourth edition and Basic alignments don't always correspond, so use the following guidelines:

In Basic D&D, you choose lawful, chaotic, or neutral. Lawful corresponds to good—you choose whether it's lawful good, neutral good, or chaotic good. Chaotic similarly matches a form of evil, whether lawful, neutral, or chaotic. For a neutral character, choose lawful neutral, neutral, or chaotic neutral.

For fourth edition, a good character should be your choice of neutral good or chaotic good. An evil character should

be your choice of lawful evil or neutral evil. An unaligned character is your choice of lawful neutral, neutral, or chaotic neutral.

Languages. You should select languages from the fifth edition *Player's Handbook*, or from a list the DM provides, that most closely match the ones the character understood in the character's original edition.

Personality. Based on those in your chosen background, create a trait, ideal, bond, and flaw for your character. Alternatively, choose from those detailed in your new background.

EQUIPMENT

Equipment should be swapped for fifth edition equivalents. The DM handles the conversion and distribution of gear that isn't in the *Player's Handbook*.

FOR THE DM: EQUIPMENT CONVERSIONS

As DM, you can allow characters to retain any gear and loot with which you are comfortable. Swap magic items for fifth edition equivalents. The rules in the "Starting at Higher Level" section of chapter 1 in the *Dungeon Master's Guide* are a fine way to establish a character's starting wealth and gear in a fifth edition campaign. In most cases, the high magic option is the best choice for representing treasure distribution of previous editions.

For mundane equipment, most such gear converts easily, since it has pragmatic (and narrative) effects rather than broad mechanical ones. Use existing equipment as guides, and when necessary, create mechanics appropriate to fifth edition. Remember to use advantage instead of flat bonuses. Also, try to limit mechanical effects to at or below those of common magic items.

CONVERTING ADVENTURES

The fifth edition of D&D is fairly compatible with adventures from the first, second, and third editions of the game—enough so that quick conversions of adventures from such editions are possible. Careful conversion is the alternative. As the DM—the one who creates and runs adventures—the choice is yours.

The following sections provide guidelines for careful conversions, quick conversions, and the conversion of treasure.

CAREFUL CONVERSIONS

Converting an adventure to fifth edition with precision requires several detailed steps. Whenever you convert in this way, use what you know about your players' characters to guide the process. Don't bother converting adventure elements you know your players are unlikely to notice or use.

Encounter Difficulty. For encounters, the first step is usually to decide what the difficulty of the encounter should be. Doing so requires more intuition than science. Further, the design from edition to edition and adventure to adventure varies on this point.

For first and second edition, encounters were often designed to be on the easy side. This sort of pacing allowed the characters to do more exploring and have numerous encounters before resting and retreating from the dungeon. Ideally, the characters could reach one or more significant encounters or areas, revealing more of the adventure site's background or story, before retreating. Further, the Dungeon Master could more easily allow disparate groups of

foes, once they were alerted to intruders, to join an ongoing fight. You can replicate such pacing by keeping to easy-to-medium encounter groups in the dungeon without reducing the number of encounters.

In third and fourth editions, the encounter level designated for an encounter is useful for determining the intended encounter difficulty based on the level range of the adventure. (In the case of fourth edition, the actual difficulty level should be taken to be two-thirds of the designated encounter level.) For example, if the encounter level is 9 in an adventure designated to be for 7th-level characters, the encounter is intended to be hard or deadly.

Encounter Structure. Use the encounter as written to decide on its monster composition in fifth edition. Then use the monsters' challenge ratings, as described in the *Monster Manual*, along with the "Creating Encounters" section in chapter 3 of the *Dungeon Master's Guide*, to modify the encounter to the desired difficulty.

An important aspect of this conversion is providing an experience similar to the original. The number of monsters matters much less than the impression the encounter makes on the players.

With that guideline in mind, remember to adjust for possible reinforcements. When multiple groups of opponents can converge on the characters, it can make for a dynamic battle. But such a conflict can also be deadly, which is fine if that's the intent. However, you can reduce the number of potential foes (all the way to zero), move them so they're not potential reinforcements, or place impediments in the site to prevent easy reinforcement.

Features, Hazards, and Terrain. An encounter includes site features, hazards, and terrain, and these elements can occur with or without monsters being present. Much of the time, you can use such elements without any new rules; it's enough for you to know the rules in the *Player's Handbook* on cover, difficult terrain, falling, holding breath, perception and investigation, and special movement.

You can make exact conversions, such as for secret doors and wilderness hazards, using the guidelines in chapter 5 of the *Dungeon Master's Guide*. To convert traps and damaging hazards, use the Trap Save DCs and Attack Bonuses and Damage Severity by Level tables from that chapter.

In third and fourth editions, encounter areas are often quite detailed. Don't feel the need to use every detail presented in adventures from those editions. Convert whatever seems likely to be of interest to your players, and leave the rest for improvisation later. For example, a third edition adventure might tell you how to push over a pillar, yet characters seldom decide to push over pillars or attack statues, unless you call attention to an exploitable weakness in such structures. In contrast, it's not unusual for someone to try to break down a locked door, rather than picking the lock.

New Monsters. In older adventures, you'll sometimes run across creatures that lack a published equivalent in fifth edition. In this case, the "Creating a Monster" section in chapter 9 of the *Dungeon Master's Guide* is your best tool. The "For the DM: Race Conversions" section in this document can also be helpful.

If you choose to create the monster whole cloth, start by replicating the original monster as closely as possible using elements from fifth edition. Use the HD as the creature's HD in fifth edition (the level of a fourth edition monster can determine the number of HD it has). Ability scores should be in the fifth edition range, from 3 to 30; third and fourth

edition ability scores often need to be reduced. For special traits and attacks, use existing creatures as guidelines.

Once you've converted a monster to fifth edition or created a new one, you can use the Monster Statistics by Challenge Rating table in the *Dungeon Master's Guide* to determine the creature's challenge rating. Then, you can adjust HD and other statistics to get the challenge rating you desire.

Treasure. In a careful conversion of treasure, you need to create or roll treasure as if creating it from scratch for the adventure. Use the Individual Treasure and Treasure Hoard tables in chapter 7 of the *Dungeon Master's Guide* to create new assortments of treasure, using what's in the original adventure as a guideline. Be sure to read the "Treasure Tables" section of that chapter to decide how you'll use the tables in recreating the treasure. See also the "Treasure Conversions" section later in this document.

Magic Items. Whenever possible, magic items should be swapped for existing magic items from the *Dungeon Master's Guide*. If this strategy fails, chapter 9 of that book includes rules for modifying magic items and creating new ones. Use the original item as a starting point and existing items as guidelines.

QUICK CONVERSIONS

Rather than going through the work of full conversion, you may use published adventures from the first three D&D editions as they're printed. You can "convert" during play using the guidelines in this section. Fourth edition adventures are usually amenable to quick conversion.

When you do so, it will be difficult to give experience points based on encounters and to determine encounter difficulty accurately. Therefore, be prepared to improvise and allow level advancement through alternative methods, such as those described in chapter 8 of the *Dungeon Master's Guide*.

The first task is to select an adventure of the appropriate level for your player characters. Characters of a level in the middle of a suggested level range are likely to find the most challenge with the least overt risk of excessively difficult encounters. In any case, adventures along the lower and middle parts of the level spectrum work better with quick conversion.

Once you've chosen the adventure, use the following guidelines:

Monster Statistics. For first and second edition, you can use the shorthand monster statistics in the adventure. In these adventures, monsters are often more numerous, but they typically deal lower damage and have fewer hit points than their fifth edition counterparts. Make the following changes to those first- and second-edition monsters:

- Armor Class equals 19 minus the creature's AC, up to AC 22.
- Attack roll modifiers are $HD/2 + 2$, up to +12.
- Saving throw DCs are $8 + HD/2$, up to 20.
- If a creature has to make a check or saving throw, and should be good at the roll, use the creature's $HD/2 + 2$ as a bonus on the roll. Otherwise, use no modifier, or use a penalty to reflect something the creature should be bad at.

In third edition, you can use monster statistics included in an adventure as a guide. Monster distribution in this edition is fairly close to the distribution in fifth edition. As

in earlier editions, such creatures often deal lower damage and have fewer hit points than their fifth edition counterparts. Most statistics in third edition include the creature's ability scores. Use the following parameters:

- Armor Class can be an average of touch AC and actual AC, or 20 percent lower than in third edition. The upper limit is 22.
- Attack roll modifiers are the appropriate ability score modifier + 3.
- Saving throw DCs are $10 +$ the appropriate ability score modifier.
- If a creature has to make a check or saving throw, use its ability score modifiers. Grant it a +3 bonus if it should be good at the roll.

Monster Groups. If a group of monsters has 7 or more members, it should be evaluated to see if numbers should be reduced. Such a reduction is especially important for player characters of lower than 5th level.

Spells. For spells, use the most closely matching spells from the fifth edition *Player's Handbook*. You can assign spellcasters cantrips, but doing so is optional. Third edition's 0-level spells can be used as guidelines for such selections.

Traps. For traps, improvise by using the guidelines in chapter 5 of the *Dungeon Master's Guide*. Your best tools are the Trap Save DCs and Attack Bonuses and Damage Severity by Level tables from that chapter. Keep copies of those tables handy. Also, keep falling damage in mind.

Treasure. Adventures in previous editions often contain more treasure than is common in fifth edition. In third edition, NPCs were especially rich sources of magic items. When improvising, give out only the treasure you're happy with the characters acquiring.

TREASURE CONVERSIONS

In fifth edition, treasure isn't as abundant and magic items aren't as necessary to character performance as in previous editions.

As the *Dungeon Master's Guide* says, you can hand out as much or as little treasure as you want. Instead of painstakingly recreating treasure to fifth edition parameters, you can use the tables in that book as guidelines for intuitively reconstructing an adventure's treasure. Alternatively, you can hand out whatever is in the adventure, modified to account for fifth edition constraints.

One such constraint is that the highest bonus in fifth edition is usually +3, although a particularly mighty legendary item could confer a +4 bonus. A +6 weapon might have been essential for a particular fourth edition character to function, but even a +1 weapon makes a similar fifth edition character better. Although a character might have had a weapon with a high bonus in a previous edition, maintaining a correspondingly high bonus in fifth edition is unnecessary. Further, the functions of a magic weapon or armor, unrelated to its bonus, are often the most interesting aspects of the item.

Another constraint, although one that is less strict, is the amount of money and salable goods that characters can acquire. The Treasure Hoard tables in the *Dungeon Master's Guide* show appropriate amounts for accumulated treasure. At each level, a party of adventurers has access to two or three hoards from the appropriate hoard tables.

SAGE ADVICE COMPENDIUM

Questions and answers about the rules of fifth edition DUNGEONS & DRAGONS appear in Sage Advice, a monthly column on the D&D website (dnd.wizards.com). This document compiles most of them and organizes them by topic, after first noting what the game's official rules references are.

If you have a question that you'd like addressed in Sage Advice, please email it to sageadvice@wizards.com.

RULES REFERENCES

The fifth edition of D&D has three official rulebooks, each of which was first published in 2014:

- *Player's Handbook* (abbreviated *PH*)
- *Monster Manual* (abbreviated *MM*)
- *Dungeon Master's Guide* (abbreviated *DMG*)

The free *Basic Rules* contains portions of those three books and can be downloaded here:

<http://dnd.wizards.com/articles/features/basicrules>

Play in the Adventurers League, the D&D organized play program, is also governed by the Adventurers League Player's Guide.

ERRATA

Some corrections have been issued for the early printings of the fifth edition *Player's Handbook*, *Monster Manual*, and *Dungeon Master's Guide* and can be downloaded at the following locations:

http://media.wizards.com/2015/downloads/dnd/PH_Errata_1.1.pdf

http://media.wizards.com/2015/downloads/dnd/MM_Errata.pdf

http://media.wizards.com/2015/downloads/dnd/DMG_Errata.pdf

The corrections have been incorporated into more recent printings of the books, as well as into the *Basic Rules*. A corrected version of the book includes the following text toward the bottom of its credits page:

This printing includes corrections to the first printing.

OFFICIAL RULINGS

Official rulings on how to interpret unclear rules are made in Sage Advice. The public statements of the D&D team, or anyone else at Wizards of the Coast, are not official rulings; they are advice. One exception: the game's rules manager, Jeremy Crawford (@JeremyECrawford), can make official rulings and usually does so in Sage Advice.

COMPILED ANSWERS

Sage Advice answers that are relevant to the current state of the rules are compiled here. In other words, an answer that has become obsolete isn't included in this compilation.

THE ROLE OF RULES

Why even have a column like Sage Advice when a DM can just make a ruling? Rules are a big part of what makes D&D a game, rather than simply improvised storytelling. The game's rules are meant to help organize, and even inspire, the action of a D&D campaign. The rules are a tool,

and we want our tools to be as effective as possible. No matter how good those tools might be, they need a group of players to bring them to life and a DM to guide their use.

The DM is key. Many unexpected things can happen in a D&D campaign, and no set of rules could reasonably account for every contingency. If the rules tried to do so, the game would become unplayable. An alternative would be for the rules to severely limit what characters can do, which would be counter to the open-endedness of D&D. The direction we chose for the current edition was to lay a foundation of rules that a DM could build on, and we embraced the DM's role as the bridge between the things the rules address and the things they don't.

In a typical D&D session, a DM makes numerous rules decisions—some barely noticeable and others quite obvious. Players also interpret the rules, and the whole group keeps the game running. There are times, though, when the design intent of a rule isn't clear or when one rule seems to contradict another.

Dealing with those situations is where Sage Advice comes in. This column doesn't replace a DM's adjudication. Just as the rules do, the column is meant to give DMs, as well as players, tools for tuning the game according to their tastes. The column should also reveal some perspectives that help you see parts of the game in a new light and that aid you in fine-tuning your D&D experience.

When I answer rules questions, I often come at them from one to three different perspectives.

RAW. "Rules as written"—that's what RAW stands for. When I dwell on the RAW interpretation of a rule, I'm studying what the text says in context, without regard to the designers' intent. The text is forced to stand on its own.

Whenever I consider a rule, I start with this perspective; it's important for me to see what you see, not what I wished we'd published or thought we published.

RAI. Some of you are especially interested in knowing the intent behind a rule. That's where RAI comes in: "rules as intended." This approach is all about what the designers meant when they wrote something. In a perfect world, RAW and RAI align perfectly, but sometimes the words on the page don't succeed at communicating the designers' intent. Or perhaps the words succeed with one group of players but fail with another.

When I write about the RAI interpretation of a rule, I'll be pulling back the curtain and letting you know what the D&D team meant when we wrote a certain rule.

RAF. Regardless of what's on the page or what the designers intended, D&D is meant to be fun, and the DM is the ringmaster at each game table. The best DMs shape the game on the fly to bring the most delight to his or her players. Such DMs aim for RAF, "rules as fun."

We expect DMs to depart from the rules when running a particular campaign or when seeking the greatest happiness for a certain group of players. Sometimes my rules answers will include advice on achieving the RAF interpretation of a rule for your group.

I recommend a healthy mix of RAW, RAI, and RAF!

Why does the errata change X and not Y? The errata for the first printing of the *Player's Handbook* sparked a number of questions. Why did we make the changes we made? Why didn't we make other changes? Did we change certain

things, such as Empowered Evocation, because they were overpowered?

The answer to such questions is straightforward: we fixed mistakes in the text. The errata fixes text that was incomplete or off the mark in the original printing of the book. In the new edition, the errata process is strictly for the correction of such things. Rebalancing and redesigning game elements is the domain of playtesting, Unearthed Arcana articles, new design, and possible revision later in the edition's lifespan.

We play the game often, and we regularly review Twitter posts, Reddit discussions, website forums, survey results, emails, and customer service reports about the game. You have concerns about the *contagion* spell? We know about them. You feel the Beastmaster is underpowered? We've had our eye on that subclass for a while. In fact, we have a long list of things in the game that we keep an eye on and that we expect to experiment with in the months and years ahead.

But that experimentation is unrelated to errata. Corrections—that's what errata is about. If you read the errata document and think, "We were already playing Empowered Evocation the way it appears in the errata," then the errata process is working as intended. It's not intended to be filled with new design surprises. It's meant to repair spots where we forgot to tell you something, where we inadvertently told you the wrong thing, or where some of you grasped our design intent and others didn't, as a result of the text not being clear enough.

Fifth edition now belongs to the thousands of groups playing it. It would be inappropriate for the design team to use errata as a way to redesign the game. When we come across something that is more of a redesign than a correction, we put it into a queue of things to playtest and possibly publish at a later date. We'll let you know if a redesign is around the corner!

CHARACTER CREATION

How do you calculate a creature's Armor Class (AC)?

Chapter 1 of the *Player's Handbook* (p. 14) describes how to determine AC, yet AC calculations generate questions frequently. That fact isn't too surprising, given the number of ways the game gives you to change your AC!

Here are some ways to calculate your base AC:

Unarmored: 10 + your Dexterity modifier.

Armored: Use the AC entry for the armor you're wearing (see *PH*, 145). For example, in leather armor, you calculate your AC as 11 + your Dexterity modifier, and in chain mail, your AC is simply 16.

Unarmored Defense (Barbarian): 10 + your Dexterity modifier + your Constitution modifier.

Unarmored Defense (Monk): 10 + your Dexterity modifier + your Wisdom modifier.

Draconic Resilience (Sorcerer): 13 + your Dexterity modifier.

Natural Armor: 10 + your Dexterity modifier + your natural armor bonus. This is a calculation method typically used only by monsters and NPCs, although it is also relevant to a druid or another character who assumes a form that has natural armor.

These methods—along with any others that give you a formula for calculating your AC—are mutually exclusive; you can benefit from only one at a time. If you have access to

more than one, you pick which one to use. For example, if you're a sorcerer/monk, you can use either Unarmored Defense or Draconic Resilience, not both. Similarly, a druid/barbarian who transforms into a beast form that has natural armor can use either the beast's natural armor or Unarmored Defense (you aren't considered to be wearing armor with natural armor).

What about a shield? A shield increases your AC by 2 while you use it. For example, if you're unarmored and use a shield, your AC is 12 + your Dexterity modifier. Keep in mind that some AC calculations, such as a monk's Unarmored Defense, prohibit the use of a shield.

Once you have your base AC, it can be temporarily modified by situational bonuses and penalties. For instance, having half cover gives you a +2 bonus to your AC, and three-quarters cover gives a +5 bonus. Spells sometimes modify AC as well. *Shield of faith*, for example, grants a target a +2 bonus to AC until the spell ends.

Magic items can also enhance your AC. Here are a few examples: *+1 chain mail* gives you an AC of 17, a *ring of protection* gives you a +1 bonus to AC no matter what you're wearing, and *bracers of defense* grant you a +2 bonus to AC if you're not wearing armor or using a shield.

RACIAL TRAITS

Does the Trance trait allow an elf to finish a long rest in 4 hours? The intent is no. The Trance trait does let an elf meditate for 4 hours and then feel the way a human does after sleeping for 8 hours, but that isn't intended to shorten an elf's long rest. A long rest is a period of relaxation that is at least 8 hours long. It can contain sleep, reading, talking, eating, and other restful activity. Standing watch is even possible during it, but for no more than 2 hours; maintaining heightened vigilance any longer than that isn't restful. In short, a long rest and sleep aren't the same thing; you can sleep when you're not taking a long rest, and you can take a long rest and not sleep.

Here's what this all means for an elf. An elf can spend 4 hours in a trance during a long rest and then has 4 additional hours of light activity. While an elf's companions are snoozing, the elf can be awake and engaged in a variety of activities, including carving a lovely trinket, composing a sonnet, reading a tome of ancient lore, attempting to remember something experienced centuries before, and keeping an eye out for danger. The Trance trait is, ultimately, meant to highlight the otherworldly character of elves, not to give them an edge in the game.

That all said, if you're the DM and you decide to let Trance shorten an elf's long rest, you're not going to break the game. You are making a world-building choice if you do so. You're deciding that elves, on a global scale, are ready to reenter a fight before anyone else, that they heal faster than most humanoids, and that they regain their magical energy faster. Such a choice would make sense in a world where elves are the dominant race, where they not only live longer than others, but also recover faster.

Do the lightfoot halfling and wood elf hiding racial traits allow them to hide while observed? The lightfoot halfling and wood elf traits—Naturally Stealthy and Mask of the Wild—do allow members of those subraces to try to hide in their special circumstances even when observers are nearby. Normally, you can't hide from someone if you're in full view. A lightfoot halfling, though, can try to vanish

behind a creature that is at least one size larger, and a wood elf can try to hide simply by being in heavy rain, mist, falling snow, foliage, or similar natural phenomena. It's as if nature itself cloaks a wood elf from prying eyes—even eyes staring right at the elf! Both subraces are capable of hiding in situations unavailable to most other creatures, but neither subrace's hiding attempt is assured of success; a Dexterity (Stealth) check is required as normal, and an observant foe might later spot a hidden halfling or elf: "I see you behind that guard, you tricky halfling!"

CLASS FEATURES

What happens if a druid wears metal armor? The druid explodes.

Well, not actually. Druids have a taboo against wearing metal armor and wielding a metal shield. The taboo has been part of the class's story since the class first appeared in *Eldritch Wizardry* (1976) and the original *Player's Handbook* (1978). The idea is that druids prefer to be protected by animal skins, wood, and other natural materials that aren't the worked metal that is associated with civilization. Druids don't lack the ability to wear metal armor. They choose not to wear it. This choice is part of their identity as a mystical order. Think of it in these terms: a vegetarian can eat meat, but the vegetarian chooses not to.

A druid typically wears leather, studded leather, or hide armor, and if a druid comes across scale mail made of a material other than metal, the druid might wear it. If you feel strongly about your druid breaking the taboo and donning metal, talk to your DM. Each class has story elements mixed with its game features; the two types of design go hand-in-hand in D&D, and the story parts are stronger in some classes than in others. Druids and paladins have an especially strong dose of story in their design. If you want to depart from your class's story, your DM has the final say on how far you can go and still be considered a member of the class. As long as you abide by your character's proficiencies, you're not going to break anything in the game system, but you might undermine the story and the world being created in your campaign.

When you use Extra Attack, do you have to use the same weapon for all the attacks? Extra Attack imposes no limitation on what you use for the attacks. You can use regular weapons, improvised weapons, unarmed strikes, or a combination of these options for the attacks.

Does the fighter's Action Surge feature let you take an extra bonus action, in addition to an extra action? Action Surge gives you an extra action, not an extra bonus action.

Does the Archery fighting style work with a melee weapon that you throw? No, the Archery feature benefits ranged weapons. A melee weapon, such as a dagger or handaxe, is still a melee weapon when you make a ranged attack with it.

Is the Dueling fighting style intended to support a shield? Yes. A character with the Dueling option usually pairs a one-handed weapon with a shield, a spellcasting focus, or a free hand.

If a monk uses a staff or another versatile weapon two-handed, does it still count as a monk weapon? Yes. A monk weapon must lack the two-handed property, but nothing prevents a monk from wielding such a weapon with two

hands. Fundamentally, a monk weapon counts as such no matter how a monk uses it.

Does the Martial Arts feature turn monk weapons and unarmed strikes into finesse weapons? Nope. The feature grants a benefit that is similar to the finesse property, but the feature doesn't confer that property. It would say so if it did.

Does a monk's Purity of Body feature grant immunity to poison damage, the poisoned condition, or both? That feature grants immunity to both. As a result, a monk with Purity of Body can, for example, inhale a green dragon's poison breath unharmed.

Does a monk need to spend any ki points to cast minor illusion granted by the Shadow Arts feature? No. The ki point cost in the feature applies only to the other spells in it.

Can a ranger move between the attack rolls of the Whirlwind Attack feature? No. Whirlwind Attack is unusual, in that it's a single attack with multiple attack rolls. In most other instances, an attack has one attack roll. The rule on moving between attacks (*PH*, 190) lets you move between weapon attacks, not between the attack rolls of an exceptional feature like Whirlwind Attack.

Can a rogue use Sneak Attack more than once per round? Yes, but no more than once per turn. In combat, a round comprises the turns of the combatants (see the *Player's Handbook*, p. 189). Many features in the game, such as Extra Attack, specify that they work only on your turn. The Sneak Attack description specifies that you can use the feature once per turn, but it's not limited to your turn. The feature also doesn't limit the number of times you can use it in a round.

This rule is relevant because you sometimes get a chance to use Sneak Attack on someone else's turn. The most common way for this to happen is when a foe provokes an opportunity attack from you. If the requirements for Sneak Attack are met, your opportunity attack can benefit from that feature. Similarly, a fighter could use Commander's Strike to grant you an attack on the fighter's turn, and if the attack qualifies, it can use Sneak Attack. Both of those options rely on your reaction, so you could do only one of them in a round.

Because of getting only one reaction per round, you're unlikely to use Sneak Attack more than twice in a round: once with your action and once with your reaction.

Can a thief use the Fast Hands feature to activate a magic item? No. One of the benefits of Fast Hands is being able to take the Use an Object action as a bonus action, but using a magic item doesn't fall under Use an Object, as explained in the *Dungeon Master's Guide* (p. 141). In contrast, using a nonmagical item, such as a healer's kit, is in the domain of Use an Object.

Does Uncanny Dodge work automatically against every attack a rogue or ranger gets hit by? Spell attacks too? A use of Uncanny Dodge works against only one attack, since it expends your reaction, and only if you can see the attacker. It works against attacks of all sorts, including spell attacks, but it is no help against a spell or other effect, such as *fireball*, that delivers its damage through a saving throw rather than an attack roll.

Does Quicken Spell allow a sorcerer to cast two spells a round of 1st level or higher? No, the sorcerer must follow the normal rule for casting a bonus action spell and a second spell; the second spell must be a cantrip with a casting time of 1 action.

Does a sorcerer's Wild Magic Surge effect replace the effect of the spell that triggered it, or do both effects happen? The spell and the Wild Magic Surge effect both happen.

Do warlock spells granted by the Expanded Spell List feature count against the number of spells known? The spells granted by that feature aren't automatically known by a warlock. Those spells are added to the warlock spell list for the character, who can choose them when learning a new warlock spell of the appropriate level. Once learned, such a spell does count against the number of spells the warlock knows.

Does the warlock's Awakened Mind feature allow two-way telepathic communication? The feature is intended to provide one-way communication. The warlock can use the feature to speak telepathically to a creature, but the feature doesn't give that creature the ability to telepathically reply. In contrast, the telepathy ability that some monsters have (MM, 9) does make two-way communication possible.

Does the wizard's Potent Cantrip feature apply to cantrips with attack rolls or only to saves? Potent Cantrip affects only cantrips that require a saving throw, such as *acid splash* and *poison spray*.

Is an abjurer's Arcane Ward healed only when the ward has 0 hit points? The ward regains hit points whenever the abjurer casts an abjuration spell of 1st level or higher, not just when the ward has 0 hit points.

Does casting alarm as a ritual heal Arcane Ward? Any abjuration spell of 1st level or higher cast by an abjurer can restore hit points to his or her Arcane Ward. As is normal for healing, the ward can't regain more hit points than its hit point maximum: twice the wizard's level + the wizard's Intelligence modifier.

How does Arcane Ward interact with temporary hit points and damage resistance that an abjurer might have? An Arcane Ward is not an extension of the wizard who creates it. It is a magical effect with its own hit points. Any temporary hit points, immunities, or resistances that the wizard has don't apply to the ward.

The ward takes damage first. Any leftover damage is taken by the wizard and goes through the following game elements in order: (1) any relevant damage immunity, (2) any relevant damage resistance, (3) any temporary hit points, and (4) real hit points.

EQUIPMENT

If you attack with a shield—most likely as an improvised weapon—do you keep the +2 bonus to AC? Attacking with a shield doesn't deprive you of the bonus to AC.

BACKGROUNDS

Can you have more than one background? You can have only one background. It represents key aspects of your life before you embarked on a life of adventure. If none of the backgrounds available matches your character concept, talk

with your DM and use the guidelines on page 125 of the *Player's Handbook* to customize your own background.

MULTICLASSING

Can a rogue/monk use Sneak Attack with unarmed strikes? The Sneak Attack feature works with a weapon that has the finesse or ranged property. An unarmed strike isn't a weapon, so it doesn't qualify. In contrast, a rogue/monk can use Sneak Attack with a monk weapon, such as a shortsword or a dagger, that has one of the required properties.

FEATS

CROSSBOW EXPERT

Is it intentional that the second benefit of Crossbow Expert helps ranged spell attacks? Yes, it's intentional. When you make a ranged attack roll within 5 feet of an enemy, you normally suffer disadvantage (PH, 195). The second benefit of Crossbow Expert prevents you from suffering that disadvantage, whether or not the ranged attack is with a crossbow.

When designing a feat with a narrow use, we consider adding at least one element that can benefit a character more broadly—a bit of mastery that your character brings from one situation to another. The second benefit of Crossbow Expert is such an element, as is the first benefit of Great Weapon Master. That element in Crossbow Expert shows that some of the character's expertise with one type of thing—crossbows, in this case—transfers to other things.

Do the first and third benefits of Crossbow Expert turn a hand crossbow into a semiautomatic weapon? The short answer is no.

The first benefit of the feat lets you ignore the loading property (PH, 147) of the hand crossbow if you're proficient with that weapon. The upshot is that you can fire it more than once if you have a feature like Extra Attack. You're still limited, however, by the fact that the weapon has the ammunition property (PH, 146). The latter property requires you to have a bolt to fire from the hand crossbow, and the hand crossbow isn't going to load itself (unless it's magical or a gnomish invention). You need to load each bolt into the weapon, and doing so requires a hand.

To dig deeper into this point, take a look at the following sentence in the definition of the ammunition property: "Drawing the ammunition from a quiver, case, or other container is part of the attack." The sentence tells us two important things. First, you're assumed to be drawing—that is, extracting with your hand—the ammunition from a container. Second, the act of drawing the ammunition is included in the attack and therefore doesn't require its own action and doesn't use up your free interaction with an object on your turn.

What does that all mean for a hand crossbow? It means Crossbow Expert makes it possible to fire a hand crossbow more than once with a feature like Extra Attack, provided that you have enough ammunition and you have a hand free to load it for each shot.

Does Crossbow Expert let you fire a hand crossbow and then fire it again as a bonus action? It does! Take a look at the feat's third benefit. It says you can attack with a hand crossbow as a bonus action when you use the Attack action to attack with a one-handed weapon. A hand cross-

bow is a one-handed weapon, so it can, indeed, be used for both attacks, assuming you have a hand free to load the hand crossbow between the two attacks.

LUCKY

How does the Lucky feat interact with advantage and disadvantage? The Lucky feat lets you spend a luck point; roll an extra d20 for an attack roll, ability check, or saving throw; and then choose which d20 to use. This is true no matter how many d20s are in the mix. For example, if you have disadvantage on your attack roll, you could spend a luck point, roll a third d20, and then decide which of the three dice to use. You still have disadvantage, since the feat doesn't say it gets rid of it, but you do get to pick the die.

The Lucky feat is a great example of an exception to a general rule. The general rule I have in mind is the one that tells us how advantage and disadvantage work (*PH*, 173). The specific rule is the Lucky feat, and we know that a specific rule trumps a general rule if they conflict with each other (*PH*, 7).

MAGIC INITIATE

If you're a spellcaster, can you pick your own class when you gain the Magic Initiate feat? Yes, the feat doesn't say you can't. For example, if you're a wizard and gain the Magic Initiate feat, you can choose wizard and thereby learn two more wizard cantrips and another 1st-level wizard spell.

If you have spell slots, can you use them to cast the 1st-level spell you learn with the Magic Initiate feat? Yes, but only if the class you pick for the feat is one of your classes. For example, if you pick sorcerer and you are a sorcerer, the Spellcasting feature for that class tells you that you can use your spell slots to cast the sorcerer spells you know, so you can use your spell slots to cast the 1st-level sorcerer spell you learn from Magic Initiate. Similarly, if you are a wizard and pick that class for the feat, you learn a 1st-level wizard spell, which you could add to your spellbook and subsequently prepare.

In short, you must follow your character's normal spellcasting rules, which determine whether you can expend spell slots on the 1st-level spell you learn from Magic Initiate.

POLEARM MASTER

Can I add my Strength modifier to the damage of the bonus attack that Polearm Master gives me? Yep! If you have the feat and use the Attack action to attack with a glaive, halberd, or quarterstaff, you can also strike with the weapon's opposite end as a bonus action. For that bonus attack, you add your ability modifier to the attack roll, as you do whenever you attack with that weapon, and if you hit, you add the same ability modifier to the damage roll, which is normal for weapon damage rolls (*PH*, 196).

A specific rule, such as the rule for two-weapon fighting (*PH*, 195), might break the general rule by telling you not to add your ability modifier to the damage. Polearm Master doesn't do that.

SAVAGE ATTACKER

Does the Savage Attacker feat work with unarmed strikes? No. Savage Attacker relies on a weapon's damage dice, and an unarmed strike isn't a weapon (a point that was clarified in the *Player's Handbook* errata).

SENTINEL

Does the attack granted by the third benefit of the Sentinel feat take place before or after the triggering attack? The bonus attack takes place after the triggering attack. Here's why: the feat doesn't specify the bonus attack's timing, and when a reaction has no timing specified, the reaction occurs after its trigger finishes (*DMG*, 252). In contrast, an opportunity attack specifically takes place before its trigger finishes—that is, right before the target creature leaves your reach (*PH*, 195).

ABILITY CHECKS

Are attack rolls and saving throws basically specialized ability checks? They aren't. It's easy to mistake the three rolls as three faces of the same thing, because they each involve rolling a d20, adding any modifiers, and comparing the total to a Difficulty Class, and they're all subject to advantage and disadvantage. In short, they share the same procedure for determining success or failure.

Despite this common procedure, the three rolls are separate from each other. If something in the game, like the *guidance* spell, affects one of them, the other two aren't affected unless the rules specifically say so. The next few questions touch on this point again.

If you cast the hex spell and choose Strength as the affected ability, does the target also have disadvantage on attack rolls and saving throws that use Strength? No, the *hex* spell's description says it affects ability checks that use the chosen ability. The description says nothing about affecting attack rolls or saving throws. This means, for example, that if you choose Constitution, the spell's target doesn't suffer disadvantage when trying to maintain concentration on a spell, since concentration requires a Constitution saving throw, not a Constitution check.

Curious about the spell's intent? The spell is meant to be a classic jinx—the sort seen in folklore—that is useful in and out of combat. In combat, the spell provides some extra necrotic damage. Outside combat, you could foil a cunning diplomat, for example, by casting the spell and imposing disadvantage on his or her Charisma checks.

Does the bard's Jack of All Trades feature apply to attack rolls and saving throws that don't use the bard's proficiency bonus? Nope. The feature benefits only ability checks. Don't forget that initiative rolls are Dexterity checks, so Jack of All Trades can benefit a bard's initiative, assuming the bard isn't already adding his or her proficiency bonus to it.

When you make a Strength (Athletics) check to grapple or shove someone, are you making an attack roll? Again, the answer is no. That check is an ability check, so game effects tied to attack rolls don't apply to it. Going back to an earlier question, the *hex* spell could be used to diminish a grappler's effectiveness. And if the grappler's target is under the effect of the Dodge action, that action doesn't inhibit the grapple, since Dodge doesn't affect ability checks.

ADVENTURING

Are extradimensional spaces, such as a demiplane or the space created by rope trick, considered to be on a different plane of existence? An extradimensional space (aka an extraplanar space) is outside other planes. Therefore, if you're on the Material Plane and your foe is in an extradi-

mensional space, the two of you aren't considered to be on the same plane of existence.

What's an example of an effect that can reduce exhaustion? The *greater restoration* spell can reduce exhaustion.

COMBAT

Does surprise happen outside the initiative order as a special surprise round? No, here's how surprise works. The first step of any combat is this: the DM determines whether anyone in the combat is surprised (reread "Combat Step by Step" on page 189 of the *Player's Handbook*). This determination happens only once during a fight and only at the beginning. In other words, once a fight starts, you can't be surprised again, although a hidden foe can still gain the normal benefits from being unseen (see "Unseen Attackers and Targets" on page 194 of the *Player's Handbook*).

To be surprised, you must be caught off guard, usually because you failed to notice foes being stealthy or you were startled by an enemy with a special ability, such as the gelatinous cube's Transparent trait, that makes it exceptionally surprising. You can be surprised even if your companions aren't, and you aren't surprised if even one of your foes fails to catch you unawares.

If anyone is surprised, no actions are taken yet. First, initiative is rolled as normal. Then, the first round of combat starts, and the unsurprised combatants act in initiative order. A surprised creature can't move or take an action or a reaction until its first turn ends (remember that being unable to take an action also means you can't take a bonus action). In effect, a surprised creature skips its first turn in a fight. Once that turn ends, the creature is no longer surprised.

In short, activity in a combat is always ordered by initiative, whether or not someone is surprised, and after the first round of combat has passed, surprise is no longer a factor. You can still try to hide from your foes and gain the benefits conferred by being hidden, but you don't deprive your foes of their turns when you do so.

Can you delay your turn and take it later in the round? Nope. When it's your turn, either you do something or you don't. If you don't want to do anything, consider taking the Dodge action so that you'll, at least, have some extra protection. If you want to wait to act in response to something, take the Ready action, which lets you take part of your turn later.

For a variety of reasons, we didn't include the option to delay your turn:

- Your turn involves several decisions, including where to move and what action to take. If you could delay your turn, your decision-making would possibly become slower, since you would have to consider whether you wanted to take your turn at all. Multiply that extra analysis by the number of characters and monsters in a combat, and you have the potential for many slow-downs in play.
- The ability to delay your turn can make initiative meaningless, as characters and monsters bounce around in the initiative order. If combatants can change their place in the initiative order at will, why use initiative at all? On top of that, changing initiative can easily turn into an unwelcome chore, especially for the DM, who might have to change the initiative list over and over during a fight.

- Being able to delay your turn can let you wreak havoc on the durations of spells and other effects, particularly any of them that last until your next turn. Simply by changing when your turn happens, you could change the length of certain spells. The way to guard against such abuse would be to create a set of additional rules that would limit your ability to change durations. The net effect? More complexity would be added to the game, and with more complexity, there is greater potential for slower play.

Two of our goals for combat were for it to be speedy and for initiative to matter. We didn't want to start every combat by rolling initiative and then undermine turn order with a delay option. Moreover, we felt that toying with initiative wasn't where the focus should be in battle. Instead, the dramatic actions of the combatants should be the focus, with turns that could happen as quickly as possible. Plus, the faster your turn ends, the sooner you get to take your next turn.

Can a bonus action be used as an action or vice versa? For example, can a bard use a bonus action to grant a Bardic Inspiration die and an action to cast healing word? No. Actions and bonus actions aren't interchangeable. In the example, the bard could use Bardic Inspiration or *healing word* on a turn, not both.

If you have a feature like Cunning Action or Step of the Wind, can you take the Dash action more than once on your turn? If a bonus action lets you take the Dash action, nothing in the rules prevents you from taking the Dash action with your regular action too. The same principle holds when you use a feature like Action Surge; you could use both of your actions to take the Dash action.

If you use the Help action to distract a foe, do you have to stay within 5 feet of it for the action to work? No, you can take the action and then move away. The action itself is what grants advantage to your ally, not you staying next to the foe.

Can you use the Ready action to take the Dash action on someone else's turn and then combine the Charger feat with it? No, since you can't take a bonus action on someone else's turn.

How do I know which ability modifier to use with an attack roll and its damage roll? The *Player's Handbook* specifies which ability modifier to use with an attack roll (p. 194) and which one to use with the corresponding damage roll (p. 196). Here's a summary:

Attack Type	Attack Roll	Damage Roll
Melee weapon attack	Strength mod.*	Strength mod.
Ranged weapon attack	Dexterity mod.*	Dexterity mod.
Spell attack	Spellcasting ability mod.**	Depends on effect

*Add your proficiency bonus if you're using a weapon with which you're proficient.

**Add your proficiency bonus. Your spellcasting ability is determined by your class or whatever feature gave you the ability to make the spell attack.

For example, if you make a melee weapon attack with a longsword, you add your Strength modifier to the attack and damage rolls of the attack. In contrast, if you make the spell attack of the *fire bolt* cantrip, you add your spellcasting ability modifier to the attack roll. If you're a wizard,

Intelligence is your spellcasting ability, so add your Intelligence modifier. *Fire bolt* doesn't tell you to add your modifier to its damage roll, though, so you don't.

Various features in the game make explicit exceptions to the rule. For example, a weapon that has the finesse property lets you choose whether to use your Strength or Dexterity modifier with it. Another example: when you use the two-weapon fighting option in the *Player's Handbook* (p. 195), you don't add your ability modifier to the damage of the bonus attack, unless that modifier is negative. You do, however, still add your ability modifier to the attack roll, since the option doesn't tell you not to. In other words, you follow the general rule until an exception in the game tells you not to.

What about unusual cases like the *green-flame blade* spell? The spell, which appears in the *Sword Coast Adventurer's Guide*, tells you to make a melee attack with a weapon. Look at the table above, and you see that, under normal circumstances, you use your Strength modifier when you make a melee weapon attack. It doesn't matter that a spell told you to attack. If a spell expects you to make a spell attack, the spell's description says so. For examples, take a look at *fire bolt* and *ray of frost*. Both say it—"spell attack."

What does "melee weapon attack" mean: a melee attack with a weapon or an attack with a melee weapon? It means a melee attack with a weapon. Similarly, "ranged weapon attack" means a ranged attack with a weapon. Some attacks count as a melee or ranged weapon attack even if a weapon isn't involved, as specified in the text of those attacks. For example, an unarmed strike counts as a melee weapon attack, even though the attacker's body isn't considered a weapon.

Here's a bit of wording minutia: we would write "melee-weapon attack" if we meant an attack with a melee weapon.

How does a reach weapon work with opportunity attacks? An opportunity attack is normally triggered when a creature you can see moves beyond your reach (PH, 195). If you want to make an opportunity attack with a reach weapon, such as a glaive or a halberd, you can do so when a creature leaves the reach you have with that weapon. For example, if you're wielding a halberd, a creature that is right next to you could move 5 feet away without triggering an opportunity attack. If that creature tries to move an additional 5 feet—beyond your 10-foot reach—the creature then triggers an opportunity attack.

When you use two-weapon fighting, can you draw and throw two weapons on your turn? You can throw two weapons with two-weapon fighting (PH, 195), but that rule doesn't give you the ability to draw two weapons for free.

On your turn, you can interact with one object for free, either during your move or during an action (PH, 190). One of the most common object interactions is drawing or stowing a weapon. Interacting with a second object on the same turn requires an action. You need a feature like the Dual Wielder feat to draw or stow a second weapon for free.

Is the grappling rule in the Player's Handbook usable by a handless creature? The grappling rule (PH, 195) was written for a grappler with at least one hand, but a DM can easily adapt the rule for a handless creature that has a bite or an appendage, such as a tentacle, that could reasonably seize someone. A wolf, for example, could plausibly try to

seize a person with its bite, and the animal wouldn't be able to use its bite attack as long as it held onto the person.

Keep in mind that the grappling rule in the *Player's Handbook* requires the Attack action, so a creature must take that action—rather than Multiattack or another action in the creature's stat block—when it uses that rule. A monster, such as a roper, that has a special grappling attack doesn't follow that rule when using its special attack.

Is the intent that only melee weapon attacks can knock foes unconscious, or can melee spell attacks as well? If you reduce a creature to 0 hit points with a melee attack, you can knock the creature out (PH, 198). That melee attack isn't restricted to weapons. Even a melee spell attack can be used to knock a creature out.

SPELLCASTING

SPELL ATTACKS

Can spell attacks score critical hits? A spell attack can definitely score a critical hit. The rule on critical hits applies to attack rolls of any sort.

Can a spell with an attack roll be used as the attack in the Attack action or as part of the Extra Attack feature? The short answer is no.

As explained in the *Player's Handbook*, you can take one action on your turn in combat, in addition to moving. You choose your action from the options available to everyone—options such as Attack, Cast a Spell, and Dash—or you choose from among the special actions you've gained from a class, a feat, or another source.

If you want to cast a spell on your turn, you take the Cast a Spell action. Doing so means you're not taking the Attack action or any other action. It is true that a number of spells, such as *fire bolt* and *ray of frost*, involve making an attack, but you can't make such an attack without first casting the spell that delivers it. In other words, just because something involves an attack doesn't mean the Attack action is being used.

By extension, the Extra Attack feature (given by several classes, including the fighter and paladin) doesn't let you cast extra attack spells. That feature specifically relies on the Attack action, not the Cast a Spell action or any other action.

In summary, to make a spell attack, you have to first cast a spell or use a feature that creates the spell's effect. A game feature, such as Extra Attack, that lets you make an attack doesn't let you cast a spell unless it says it does.

Can you use a melee spell attack to make an opportunity attack? You can't if the spell attack is created by casting a spell. When a creature triggers an opportunity attack from you, you can use your reaction to make a melee attack against it. The opportunity attack doesn't suddenly give you the ability to cast a spell, such as *shocking grasp*.

Each spell has a casting time. A game feature, such as an opportunity attack, doesn't let you bypass that casting time, unless the feature says otherwise. The War Caster feat is an example of a feature that does let you bypass a 1-action casting time to cast a spell in place of an opportunity attack.

A few monsters can make opportunity attacks with melee spell attacks. Here's how: certain monsters—including the banshee, lich, and specter—have a melee spell attack that isn't delivered by a spell. For example, the banshee's Cor-

rupting Touch action is a melee spell attack but no spell is cast to make it. The banshee can, therefore, make opportunity attacks with Corrupting Touch.

SPELL LEVEL

What level is a spell if you cast it without a spell slot?

Such a spell is cast at its lowest possible level, which is the level that appears near the top of its description. Unless you have a special ability that says otherwise, the only way to increase the level of a spell is to expend a higher-level spell slot when you cast it.

Here are some examples:

- The warlock's Chains of Carceri feature lets a warlock cast *hold monster* without a spell slot. That casting of *hold monster* is, therefore, 5th level, which is the lowest possible level for that spell.
- The warlock's Thief of Five Fates feature lets a warlock cast *bane* with a spell slot, which means the spell is 1st level or higher, depending on the slot that the warlock expends to cast it.
- The monk's Disciple of the Elements feature lets the monk spend ki points, rather than a spell slot, to increase the level of a spell.

This rule is true for player characters and monsters alike, which is why the innate spellcasters in the *Monster Manual* must cast an innate spell at its lowest possible level.

CANTRIPS

If a character has levels in more than one class, do the character's cantrips scale with character level or with the level in a spellcasting class? Cantrips scale with character level. For example, a barbarian 2 / cleric 3 casts *sacred flame* as a 5th-level character.

CASTING TIME

Is there a limit on the number of spells you can cast on your turn? There's no rule that says you can cast only X number of spells on your turn, but there are some practical limits. The main limiting factor is your action. Most spells require an action to cast, and unless you use a feature like the fighter's Action Surge, you have only one action on your turn.

If you cast a spell, such as *healing word*, with a bonus action, you can cast another spell with your action, but that other spell must be a cantrip. Keep in mind that this particular limit is specific to spells that use a bonus action. For instance, if you cast a second spell using Action Surge, you aren't limited to casting a cantrip with it.

Does the rule on casting a bonus action spell apply when you take a bonus action granted by a spell? The rule on casting a spell as a bonus action (see *PH*, 202) applies only on the turn you cast the spell. For example, *spiritual weapon* can be cast as a bonus action, and it lasts for 1 minute. On the turn you cast it, you can't cast another spell before or after it, unless that spell is a cantrip with a casting time of 1 action. Until *spiritual weapon* ends, it gives you the option of controlling its spectral weapon as a bonus action. That bonus action does not involve casting a spell, despite the fact that it's granted by a spell, so you can control the weapon and cast whatever spell you like on the same turn.

Can you also cast a reaction spell on your turn? You sure can! Here's a common way for it to happen: Cornelius the wizard is casting *fireball* on his turn, and his foe casts *counterspell* on him. Cornelius has *counterspell* prepared, so he uses his reaction to cast it and break his foe's *counterspell* before it can stop *fireball*.

COMPONENTS

Does a spell consume its material components? A spell doesn't consume its material components unless its description says it does. For example, the pearl required by the *identify* spell isn't consumed, whereas the diamond required by *raise dead* is used up when you cast the spell.

If a spell's material components are consumed, can a spellcasting focus still be used in place of the consumed component? Nope. A spellcasting focus can be used in place of a material component only if that component has no cost noted in the spell's description and if that component isn't consumed.

What's the amount of interaction needed to use a spellcasting focus? Does it have to be included in the somatic component? If a spell has a material component, you need to handle that component when you cast the spell (*PH*, 203). The same rule applies if you're using a spellcasting focus as the material component.

If a spell has a somatic component, you can use the hand that performs the somatic component to also handle the material component. For example, a wizard who uses an orb as a spellcasting focus could hold a quarterstaff in one hand and the orb in the other, and he could cast *lightning bolt* by using the orb as the spell's material component and the orb hand to perform the spell's somatic component.

Another example: a cleric's holy symbol is emblazoned on her shield. She likes to wade into melee combat with a mace in one hand and a shield in the other. She uses the holy symbol as her spellcasting focus, so she needs to have the shield in hand when she casts a cleric spell that has a material component. If the spell, such as *aid*, also has a somatic component, she can perform that component with the shield hand and keep holding the mace in the other.

If the same cleric casts *cure wounds*, she needs to put the mace or the shield away, because that spell doesn't have a material component but does have a somatic component. She's going to need a free hand to make the spell's gestures. If she had the War Caster feat, she could ignore this restriction.

DURATION

If you're concentrating on a spell, do you need to maintain line of sight with the spell's target or the spell's effect? You don't need to be within line of sight or within range to maintain concentration on a spell, unless a spell's description or other game feature says otherwise.

If I have 10 temporary hit points and I take 30 damage from an attack while concentrating on a spell, what is the DC of the Constitution save to maintain my concentration? The DC is 15 in that case. When temporary hit points absorb damage for you, you're still taking damage, just not to your real hit points.

In contrast, a feature like the wizard's Arcane Ward can take damage for you, potentially eliminating the need to make a Constitution saving throw or, at least, lowering the DC of that save.

Can a spellcaster dismiss a spell after casting it? You can't normally dismiss a spell that you cast unless (a) its description says you can or (b) it requires concentration and you decide to end your concentration on it. Otherwise, a spell's magic is unleashed on the environment, and if you want to end it, you need to cast *dispel magic* on it.

SPECIFIC SPELLS

Can you extend the duration of armor of Agathys by gaining more temporary hit points? The spell is meant to work only as long as you have the temporary hit points that the spell grants. When those temporary hit points are gone, the spell is done.

Keep in mind that temporary hit points aren't cumulative (see *PH*, 198). If you have temporary hit points and receive more of them, you don't add them together, unless a game feature says you can. You decide which temporary hit points to keep. As an example, let's say you're a warlock with the Dark One's Blessing feature, which gives you temporary hit points when you reduce a creature to 0 hit points. You currently have 2 temporary hit points from *armor of Agathys*, you just slew a monster, and your Dark One's Blessing can now give you 4 temporary hit points. If you take those temporary hit points, they replace the ones from *armor of Agathys* and end that spell, so you might not want to take them and keep the spell going.

How does barkskin work with shields, cover, and other modifiers to AC? *Barkskin* specifies that your AC can't be lower than 16 while you are affected by the spell. This means you effectively ignore any modifiers to your AC—including your Dexterity modifier, your armor, a shield, and cover—unless your AC is higher than 16. For example, if your AC is normally 14, it's 16 while *barkskin* is on you. If your AC is 15 and you have half cover, your AC is 17; *barkskin* isn't relevant in this case.

When you cast a spell like conjure woodland beings, does the spellcaster or the DM choose the creatures that are conjured? A number of spells in the game let you summon creatures. *Conjure animals*, *conjure celestial*, *conjure minor elementals*, and *conjure woodland beings* are just a few examples.

Some spells of this sort specify that the spellcaster chooses the creature conjured. For example, *find familiar* gives the caster a list of animals to choose from.

Other spells of this sort let the spellcaster choose from among several broad options. For example, *conjure minor elementals* offers four options. Here are the first two:

- One elemental of challenge rating 2 or lower
- Two elementals of challenge rating 1 or lower

The design intent for options like these is that the spellcaster chooses one of them, and then the DM decides what creatures appear that fit the chosen option. For example, if you pick the second option, the DM chooses the two elementals that have a challenge rating of 1 or lower.

A spellcaster can certainly express a preference for what creatures shows up, but it's up to the DM to determine if they do. The DM will often choose creatures that are appropriate for the campaign and that will be fun to introduce in a scene.

Can you cast darkness with a higher level slot to end a spell of 3rd level or higher that creates light? No. The *darkness* spell can dispel only a light-creating spell of 2nd

level or lower, no matter what spell slot is used for *darkness*. Similarly, the *daylight* spell can dispel only a darkness-creating spell of 3rd level or lower, regardless of the spell slot used.

Can you use dispel magic to dispel a magical effect like a vampire's Charm ability? *Dispel magic* has a particular purpose: to break other spells. It has no effect on a vampire's Charm ability or any other magical effect that isn't a spell. It also does nothing to the properties of a magic item. It can, however, end a spell cast from a magic item or from another source. Spells—they're what *dispel magic* is about. For example, if you cast *dispel magic* on a staff of power, the spell fails to disrupt the staff's magical properties, but if the staff's wielder casts *hold monster* from the staff, *dispel magic* can end that spell if cast on the target of *hold monster*.

There are abilities and other spells that can end or suspend magical effects that aren't spells. For example, the *greater restoration* spell can end a charm effect of any sort on a target (such as a vampire's Charm or a dryad's Fey Charm), and a paladin's Aura of Devotion can prevent or suspend such an effect.

Three of the most versatile spells for ending certain magical effects are *lesser restoration*, *greater restoration*, and *remove curse*.

**Can you use dispel magic on the creations of a spell like animate dead or affect those creations with an-
timagic field?** Whenever you wonder whether a spell's effects can be dispelled or suspended, you need to answer one question: is the spell's duration instantaneous? If the answer is yes, there is nothing to dispel or suspend. Here's why: the effects of an instantaneous spell are brought into being by magic, but the effects aren't sustained by magic (see *PH*, 203). The magic flares for a split second and then vanishes. For example, the instantaneous spell *animate dead* harnesses magical energy to turn a corpse or a pile of bones into an undead creature. That necromantic magic is present for an instant and is then gone. The resulting undead now exists without the magic's help. Casting *dispel magic* on the creature can't end its mockery of life, and the undead can wander into an *antimagic field* with no adverse effect.

Another example: *cure wounds* instantaneously restores hit points to a creature. Because the spell's duration is instantaneous, the restoration can't be later dispelled. And you don't suddenly lose hit points if you step into an *antimagic field*!

In contrast, a spell like *conjure woodland beings* has a non-instantaneous duration, which means its creations can be ended by *dispel magic* and they temporarily disappear within an *antimagic field*.

Can you ready dispel magic to stop another spell from taking effect? The easiest way to stop a spell is to cast *counterspell* on its caster while it's being cast. If successful, *counterspell* interrupts the other spell's casting, and that spell fails to take effect. *Counterspell* works against any spell, regardless of a spell's casting time or duration.

With the Ready action, *dispel magic* can be cast in response to another spell being cast, yet *dispel magic* can't substitute for *counterspell*. The main reason is that *dispel magic* removes a spell that is already on a target, whether that target is a creature, an object, or some other phenomenon. *Dispel magic* can't pre-dispel something. If a spell

isn't already present on a target, *dispel magic* does nothing to that target. The best that a readied *dispel magic* can do is dispel a spell immediately after it's been cast to prevent it from having any effect after the action used to cast it. For example, on your turn you could say something like this: "I ready *dispel magic*, and if the high priest casts a spell on anyone, I cast *dispel magic* on the target if the spell takes hold." If the high priest then cast *hold person* on your companion who fails the save against it, you could unleash your readied *dispel magic* and end *hold person*.

Can dispel magic end globe of invulnerability? Yes, *dispel magic* can dispel the barrier created by *globe of invulnerability*, but not anything inside the barrier.

If I'm a cleric/druid with the Disciple of Life feature, does the goodberry spell benefit from the feature? Yes. The Disciple of Life feature would make each berry restore 4 hit points, instead of 1, assuming you cast *goodberry* with a 1st-level spell slot.

For the spell hail of thorns, does it last for the initial attack or as long as you maintain concentration? *Hail of thorns* lasts until you hit a creature with a ranged weapon attack or your concentration ends, whichever comes first.

Do the temporary hit points from heroism accumulate each round? These temporary hit points aren't cumulative. The spell would tell you if you were meant to add them together. At the start of each of your turns, the spell, effectively, refreshes the number of temporary hit points you have from it; if you lost some or all of the temporary hit points, the spell gives them back to you.

Can you use a shield with mage armor? *Mage armor* works with a shield. Shields are grouped with armor in the equipment rules in the *Player's Handbook*, but various game features distinguish between the armor you wear and a shield you wield. Take a look at the monk's Unarmored Defense feature and compare it to the barbarian's version to see what I mean. In the monk's version, you must both forgo wearing armor and forgo wielding a shield if you want to benefit from the feature, whereas a barbarian must only forgo wearing armor.

Does Unarmored Defense work with a spell like mage armor? Unarmored Defense doesn't work with *mage armor*. You might be asking yourself, "Why don't they work together? *Mage armor* specifies that it works on a creature who isn't wearing armor." It's true that the target of *mage armor* must be unarmored, but *mage armor* gives you a new way to calculate your AC (13 + your Dexterity modifier) and is therefore incompatible with Unarmored Defense or any other feature that provides an AC calculation.

Does planar binding summon the creature to be bound, or is that done separately? *Planar binding* doesn't summon a creature. It attempts to bind a creature that is within the spell's range.

Can you concentrate on a spell while transformed by polymorph? You can't cast spells while you're transformed by *polymorph*, but nothing in the spell prevents you from concentrating on a spell that you cast before being transformed.

If I cast shillelagh on my quarterstaff and have the Polearm Master feat, does the bonus attack use a d4 or a

d8 for damage? The bonus attack uses a d4. That attack is a function of the feat, not the weapon being used.

MONSTERS

Is natural armor considered light armor? No. Natural armor doesn't fit into the categories of light, medium, and heavy armor, and when you have it, it isn't considered to be an armor you're wearing.

Does natural armor cap a creature's Dexterity bonus? Natural armor doesn't limit a creature's Dexterity bonus.

Is the breath weapon of a dragon magical? If you cast *antimagic field*, don *armor of invulnerability*, or use another feature of the game that protects against magical or non-magical effects, you might ask yourself, "Will this protect me against a dragon's breath?" The breath weapon of a typical dragon isn't considered magical, so *antimagic field* won't help you but *armor of invulnerability* will.

You might be thinking, "Dragons seem pretty magical to me." And yes, they are extraordinary! Their description even says they're magical. But our game makes a distinction between two types of magic:

- the background magic that is part of the D&D multiverse's physics and the physiology of many D&D creatures
- the concentrated magical energy that is contained in a magic item or channeled to create a spell or other focused magical effect

In D&D, the first type of magic is part of nature. It is no more dispellable than the wind. A monster like a dragon exists because of that magic-enhanced nature. The second type of magic is what the rules are concerned about. When a rule refers to something being magical, it's referring to that second type. Determining whether a game feature is magical is straightforward. Ask yourself these questions about the feature:

- Is it a magic item?
- Is it a spell? Or does it let you create the effects of a spell that's mentioned in its description?
- Is it a spell attack?
- Does its description say it's magical?

If your answer to any of those questions is yes, the feature is magical.

Let's look at a white dragon's Cold Breath and ask ourselves those questions. First, Cold Breath isn't a magic item. Second, its description mentions no spell. Third, it's not a spell attack. Fourth, the word "magical" appears nowhere in its description. Our conclusion: Cold Breath is not considered a magical game effect, even though we know that dragons are amazing, supernatural beings.

MAGIC ITEMS

Which is correct in the Dungeon Master's Guide, the rule for scrolls or the rule for a spell scroll? They're both correct. The rule for scrolls (p. 139) is for scrolls in general, including a *scroll of protection*, and it allows you to try to activate a spell if you're literate. The rule for a *spell scroll* is specific to that type of scroll and introduces an additional requirement: the spell on the scroll must be on your class's spell list for you to read the scroll.

A *spell scroll* can be named in a variety of ways: *spell scroll*, *scroll of X* (where *X* is the name of a spell), or *spell scroll of X* (where *X*, again, is the name of a spell). No matter how its name appears, a *spell scroll* follows the same rule.

For you to meet a *spell scroll*'s requirement, the spell on the scroll needs to be on whatever spell list is used by your class. Here are two examples. If you're a cleric, the spell must be on the cleric spell list, and if you're a fighter with the Eldritch Knight archetype, the spell must be on the wizard spell list, because that is the spell list used by your class.

Do the AC bonuses from a ring of protection and bracers of defense stack? Yes. In general, bonuses stack, unless they're from the same spell (see "Combining Magical Effects" in the *Player's Handbook*, p. 205). You also can't benefit from more than one *ring of protection*, for instance, since you can't attune to more than one copy of an item at a time.

Do magic weapons give you a bonus to attack and damage rolls? A magic weapon gives you a bonus to attack rolls and damage rolls only if its description says it does. Every magic weapon can bypass resistances and immunities to damage from nonmagical attacks, but only certain magic weapons are more accurate and damaging than their nonmagical counterparts. For example, a *+1 longsword* and a *giant slayer* both give you a +1 bonus to attack rolls and damage rolls, whereas neither a *flame tongue* nor a *frost brand* provides such a bonus. All four weapons, however, can bypass an earth elemental's resistance to bludgeoning, piercing, and slashing damage from nonmagical attacks.

In short, a bonus to attack rolls and damage rolls is considered a special property of a magic weapon, not something that all magic weapons provide automatically.

D&D SPELL LISTS

This document gathers the spells from the fifth edition *Player's Handbook* and organizes them in a variety of ways to aid reference for players and DMs alike.

SPELLS BY CLASS

Here are the spells organized by character class. A spell's **school of magic** is noted in parentheses after the spell's name, and the name is followed by an asterisk if the spell has the **ritual** tag.

BARD SPELLS

CANTRIPS (0 LEVEL)

Blade Ward (abjuration)
Dancing Lights (evocation)
Friends (enchantment)
Light (evocation)
Mage Hand (conjunction)
Mending (transmutation)
Message (transmutation)
Minor Illusion (illusion)
Prestidigitation (transmutation)
True Strike (divination)
Vicious Mockery (enchantment)

1ST LEVEL

Animal Friendship (enchantment)
Bane (enchantment)
Charm Person (enchantment)
Comprehend Languages* (divination)
Cure Wounds (evocation)
Detect Magic* (divination)
Disguise Self (illusion)
Dissonant Whispers (enchantment)
Faerie Fire (evocation)
Feather Fall (transmutation)
Healing Word (evocation)
Heroism (enchantment)
Identify* (divination)
Illusory Script* (illusion)
Longstrider (transmutation)
Silent Image (illusion)
Sleep (enchantment)
Speak with Animals* (divination)
Tasha's Hideous Laughter (enchantment)
Thunderwave (evocation)
Unseen Servant* (conjunction)

2ND LEVEL

Animal Messenger* (enchantment)
Blindness/Deafness (necromancy)
Calm Emotions (enchantment)
Cloud of Daggers (conjunction)
Crown of Madness (enchantment)
Detect Thoughts (divination)

Enhance Ability (transmutation)
Enthrall (enchantment)
Heat Metal (transmutation)
Hold Person (enchantment)
Invisibility (illusion)
Knock (transmutation)
Lesser Restoration (abjuration)
Locate Animals or Plants* (divination)
Locate Object (divination)
Magic Mouth* (illusion)
Phantasmal Force (illusion)
See Invisibility (divination)
Shatter (evocation)
Silence* (illusion)
Suggestion (enchantment)
Zone of Truth (enchantment)

3RD LEVEL

Bestow Curse (necromancy)
Clairvoyance (divination)
Dispel Magic (abjuration)
Fear (illusion)
Feign Death* (necromancy)
Glyph of Warding (abjuration)
Hypnotic Pattern (illusion)
Leomund's Tiny Hut* (evocation)
Major Image (illusion)
Nondetection (abjuration)
Plant Growth (transmutation)
Sending (evocation)
Speak with Dead (necromancy)
Speak with Plants (transmutation)
Stinking Cloud (conjunction)
Tongues (divination)

4TH LEVEL

Compulsion (enchantment)
Confusion (enchantment)
Dimension Door (conjunction)
Freedom of Movement (abjuration)
Greater Invisibility (illusion)
Hallucinatory Terrain (illusion)
Locate Creature (divination)
Polymorph (transmutation)

5TH LEVEL

Animate Objects (transmutation)
Awaken (transmutation)
Dominate Person (enchantment)
Dream (illusion)
Geas (enchantment)
Greater Restoration (abjuration)
Hold Monster (enchantment)
Legend Lore (divination)
Mass Cure Wounds (evocation)
Mislead (illusion)
Modify Memory (enchantment)

Planar Binding (abjuration)
Raise Dead (necromancy)
Scrying (divination)
Seeming (illusion)
Teleportation Circle (conjunction)

6TH LEVEL

Eyebite (necromancy)
Find the Path (divination)
Guards and Wards (abjuration)
Mass Suggestion (enchantment)
Otto's Irresistible Dance (enchantment)
Programmed Illusion (illusion)
True Seeing (divination)

7TH LEVEL

Etherealness (transmutation)
Forcecage (evocation)
Mirage Arcane (illusion)
Mordenkainen's Magnificent Mansion (conjunction)
Mordenkainen's Sword (evocation)
Project Image (illusion)
Regenerate (transmutation)
Resurrection (necromancy)
Symbol (abjuration)
Teleport (conjunction)

8TH LEVEL

Dominate Monster (enchantment)
Feeblemind (enchantment)
Glibness (transmutation)
Mind Blank (abjuration)
Power Word Stun (enchantment)

9TH LEVEL

Foresight (divination)
Power Word Heal (evocation)
Power Word Kill (enchantment)
True Polymorph (transmutation)

CLERIC SPELLS

CANTRIPS (0 LEVEL)

Guidance (divination)
Light (evocation)
Mending (transmutation)
Resistance (abjuration)
Sacred Flame (evocation)
Spare the Dying (necromancy)
Thaumaturgy (transmutation)

1ST LEVEL

Bane (enchantment)
Bless (enchantment)
Command (enchantment)
Create or Destroy Water (transmutation)
Cure Wounds (evocation)

Detect Evil and Good (divination)
Detect Magic* (divination)
Detect Poison and Disease* (divination)
Guiding Bolt (evocation)
Healing Word (evocation)
Inflict Wounds (necromancy)
Protection from Evil and Good (abjuration)
Purify Food and Drink* (transmutation)
Sanctuary (abjuration)
Shield of Faith (abjuration)

2ND LEVEL

Aid (abjuration)
Augury* (divination)
Blindness/Deafness (necromancy)
Calm Emotions (enchantment)
Continual Flame (evocation)
Enhance Ability (transmutation)
Find Traps (divination)
Gentle Repose* (necromancy)
Hold Person (enchantment)
Lesser Restoration (abjuration)
Locate Object (divination)
Prayer of Healing (evocation)
Protection from Poison (abjuration)
Silence* (illusion)
Spiritual Weapon (evocation)
Warding Bond (abjuration)
Zone of Truth (enchantment)

3RD LEVEL

Animate Dead (necromancy)
Beacon of Hope (abjuration)
Bestow Curse (necromancy)
Clairvoyance (divination)
Create Food and Water (conjuration)
Daylight (evocation)
Dispel Magic (abjuration)
Feign Death* (necromancy)
Glyph of Warding (abjuration)
Magic Circle (abjuration)
Mass Healing Word (evocation)
Meld into Stone* (transmutation)
Protection from Energy (abjuration)
Remove Curse (abjuration)
Revivify (necromancy)
Sending (evocation)
Speak with Dead (necromancy)
Spirit Guardians (conjuration)
Tongues (divination)
Water Walk* (transmutation)

4TH LEVEL

Banishment (abjuration)
Control Water (transmutation)
Death Ward (abjuration)
Divination* (divination)
Freedom of Movement (abjuration)
Guardian of Faith (conjuration)

Locate Creature (divination)
Stone Shape (transmutation)

5TH LEVEL

Commune* (divination)
Contagion (necromancy)
Dispel Evil and Good (abjuration)
Flame Strike (evocation)
Geas (enchantment)
Greater Restoration (abjuration)
Hallow (evocation)
Insect Plague (conjuration)
Legend Lore (divination)
Mass Cure Wounds (evocation)
Planar Binding (abjuration)
Raise Dead (necromancy)
Scrying (divination)

6TH LEVEL

Blade Barrier (evocation)
Create Undead (necromancy)
Find the Path (divination)
Forbiddance* (abjuration)
Harm (necromancy)
Heal (evocation)
Heroes' Feast (conjuration)
Planar Ally (conjuration)
True Seeing (divination)
Word of Recall (conjuration)

7TH LEVEL

Conjure Celestial (conjuration)
Divine Word (evocation)
Etherealness (transmutation)
Fire Storm (evocation)
Plane Shift (conjuration)
Regenerate (transmutation)
Resurrection (necromancy)
Symbol (abjuration)

8TH LEVEL

Antimagic Field (abjuration)
Control Weather (transmutation)
Earthquake (evocation)
Holy Aura (abjuration)

9TH LEVEL

Astral Projection (necromancy)
Gate (conjuration)
Mass Heal (evocation)
True Resurrection (necromancy)

DRUID SPELLS

CANTRIPS (0 LEVEL)

Druidcraft (transmutation)
Guidance (divination)
Mending (transmutation)
Poison Spray (conjuration)
Produce Flame (conjuration)

Resistance (abjuration)
Shillelagh (transmutation)
Thorn Whip (transmutation)

1ST LEVEL

Animal Friendship (enchantment)
Charm Person (enchantment)
Create or Destroy Water (transmutation)
Cure Wounds (evocation)
Detect Magic* (divination)
Detect Poison and Disease* (divination)
Entangle (conjuration)
Faerie Fire (evocation)
Fog Cloud (conjuration)
Goodberry (transmutation)
Healing Word (evocation)
Jump (transmutation)
Longstrider (transmutation)
Purify Food and Drink* (transmutation)
Speak with Animals* (divination)
Thunderwave (evocation)

2ND LEVEL

Animal Messenger* (enchantment)
Barkskin (transmutation)
Beast Sense* (divination)
Darkvision (transmutation)
Enhance Ability (transmutation)
Find Traps (divination)
Flame Blade (evocation)
Flaming Sphere (conjuration)
Gust of Wind (evocation)
Heat Metal (transmutation)
Hold Person (enchantment)
Lesser Restoration (abjuration)
Locate Animals or Plants* (divination)
Locate Object (divination)
Moonbeam (evocation)
Pass without Trace (abjuration)
Protection from Poison (abjuration)
Spike Growth (transmutation)

3RD LEVEL

Call Lightning (conjuration)
Conjure Animals (conjuration)
Daylight (evocation)
Dispel Magic (abjuration)
Feign Death* (necromancy)
Meld into Stone* (transmutation)
Plant Growth (transmutation)
Protection from Energy (abjuration)
Sleet Storm (conjuration)
Speak with Plants (transmutation)
Water Breathing* (transmutation)
Water Walk* (transmutation)
Wind Wall (evocation)

4TH LEVEL

Blight (necromancy)
Confusion (enchantment)

Conjure Minor Elementals (conjunction)
Conjure Woodland Beings (conjunction)
Control Water (transmutation)
Dominate Beast (enchantment)
Freedom of Movement (abjuration)
Giant Insect (transmutation)
Grasping Vine (conjunction)
Hallucinatory Terrain (illusion)
Ice Storm (evocation)
Locate Creature (divination)
Polymorph (transmutation)
Stone Shape (transmutation)
Stoneskin (abjuration)
Wall of Fire (evocation)

5TH LEVEL

Antilife Shell (abjuration)
Awaken (transmutation)
Commune with Nature* (divination)
Conjure Elemental (conjunction)
Contagion (necromancy)
Geas (enchantment)
Greater Restoration (abjuration)
Insect Plague (conjunction)
Mass Cure Wounds (evocation)
Planar Binding (abjuration)
Reincarnate (transmutation)
Scrying (divination)
Tree Stride (conjunction)
Wall of Stone (evocation)

6TH LEVEL

Conjure Fey (conjunction)
Find the Path (divination)
Heal (evocation)
Heroes' Feast (conjunction)
Move Earth (transmutation)
Sunbeam (evocation)
Transport via Plants (conjunction)
Wall of Thorns (conjunction)
Wind Walk (transmutation)

7TH LEVEL

Fire Storm (evocation)
Mirage Arcane (illusion)
Plane Shift (conjunction)
Regenerate (transmutation)
Reverse Gravity (transmutation)

8TH LEVEL

Animal Shapes (transmutation)
Antipathy/Sympathy (enchantment)
Control Weather (transmutation)
Earthquake (evocation)
Feeblemind (enchantment)
Sunburst (evocation)
Tsunami (conjunction)

9TH LEVEL

Foresight (divination)

Shapechange (transmutation)
Storm of Vengeance (conjunction)
True Resurrection (necromancy)

PALADIN SPELLS

1ST LEVEL

Bless (enchantment)
Command (enchantment)
Compelled Duel (enchantment)
Cure Wounds (evocation)
Detect Evil and Good (divination)
Detect Magic* (divination)
Detect Poison and Disease* (divination)
Divine Favor (evocation)
Heroism (enchantment)
Protection from Evil and Good (abjuration)
Purify Food and Drink* (transmutation)
Searing Smite (evocation)
Shield of Faith (abjuration)
Thunderous Smite (evocation)
Wrathful Smite (evocation)

2ND LEVEL

Aid (abjuration)
Branding Smite (evocation)
Find Steed (conjunction)
Lesser Restoration (abjuration)
Locate Object (divination)
Magic Weapon (transmutation)
Protection from Poison (abjuration)
Zone of Truth (enchantment)

3RD LEVEL

Aura of Vitality (evocation)
Blinding Smite (evocation)
Create Food and Water (conjunction)
Crusader's Mantle (evocation)
Daylight (evocation)
Dispel Magic (abjuration)
Elemental Weapon (transmutation)
Magic Circle (abjuration)
Remove Curse (abjuration)
Revivify (necromancy)

4TH LEVEL

Aura of Life (abjuration)
Aura of Purity (abjuration)
Banishment (abjuration)
Death Ward (abjuration)
Locate Creature (divination)
Staggering Smite (evocation)

5TH LEVEL

Banishing Smite (abjuration)
Circle of Power (abjuration)
Destructive Wave (evocation)
Dispel Evil and Good (abjuration)
Geas (enchantment)
Raise Dead (necromancy)

RANGER SPELLS

1ST LEVEL

Alarm* (abjuration)
Animal Friendship (enchantment)
Cure Wounds (evocation)
Detect Magic* (divination)
Detect Poison and Disease* (divination)
Ensnaring Strike (conjunction)
Fog Cloud (conjunction)
Goodberry (transmutation)
Hail of Thorns (conjunction)
Hunter's Mark (divination)
Jump (transmutation)
Longstrider (transmutation)
Speak with Animals* (divination)

2ND LEVEL

Animal Messenger* (enchantment)
Barkskin (transmutation)
Beast Sense* (divination)
Cordon of Arrows (transmutation)
Darkvision (transmutation)
Find Traps (divination)
Lesser Restoration (abjuration)
Locate Animals or Plants* (divination)
Locate Object (divination)
Pass without Trace (abjuration)
Protection from Poison (abjuration)
Silence* (illusion)
Spike Growth (transmutation)

3RD LEVEL

Conjure Animals (conjunction)
Conjure Barrage (conjunction)
Daylight (evocation)
Lightning Arrow (transmutation)
Nondetection (abjuration)
Plant Growth (transmutation)
Protection from Energy (abjuration)
Speak with Plants (transmutation)
Water Breathing* (transmutation)
Water Walk* (transmutation)
Wind Wall (evocation)

4TH LEVEL

Conjure Woodland Beings (conjunction)
Freedom of Movement (abjuration)
Grasping Vine (conjunction)
Locate Creature (divination)
Stoneskin (abjuration)

5TH LEVEL

Commune with Nature* (divination)
Conjure Volley (conjunction)
Swift Quiver (transmutation)
Tree Stride (conjunction)

SORCERER SPELLS

CANTRIPS (0 LEVEL)

Acid Splash (conjunction)
Blade Ward (abjuration)
Chill Touch (necromancy)
Dancing Lights (evocation)
Fire Bolt (evocation)
Friends (enchantment)
Light (evocation)
Mage Hand (conjunction)
Mending (transmutation)
Message (transmutation)
Minor Illusion (illusion)
Poison Spray (conjunction)
Prestidigitation (transmutation)
Ray of Frost (evocation)
Shocking Grasp (evocation)
True Strike (divination)

1ST LEVEL

Burning Hands (evocation)
Charm Person (enchantment)
Chromatic Orb (evocation)
Color Spray (illusion)
Comprehend Languages* (divination)
Detect Magic* (divination)
Disguise Self (illusion)
Expeditious Retreat (transmutation)
False Life (necromancy)
Feather Fall (transmutation)
Fog Cloud (conjunction)
Jump (transmutation)
Mage Armor (abjuration)
Magic Missile (evocation)
Ray of Sickness (necromancy)
Shield (abjuration)
Silent Image (illusion)
Sleep (enchantment)
Thunderwave (evocation)
Witch Bolt (evocation)

2ND LEVEL

Alter Self (transmutation)
Blindness/Deafness (necromancy)
Blur (illusion)
Cloud of Daggers (conjunction)
Crown of Madness (enchantment)
Darkness (evocation)
Darkvision (transmutation)
Detect Thoughts (divination)
Enhance Ability (transmutation)
Enlarge/Reduce (transmutation)
Gust of Wind (evocation)
Hold Person (enchantment)
Invisibility (illusion)
Knock (transmutation)
Levitate (transmutation)
Mirror Image (illusion)

Misty Step (conjunction)
Phantasmal Force (illusion)
Scorching Ray (evocation)
See Invisibility (divination)
Shatter (evocation)
Spider Climb (transmutation)
Suggestion (enchantment)
Web (conjunction)

3RD LEVEL

Blink (transmutation)
Clairvoyance (divination)
Counterspell (abjuration)
Daylight (evocation)
Dispel Magic (abjuration)
Fear (illusion)
Fireball (evocation)
Fly (transmutation)
Gaseous Form (transmutation)
Haste (transmutation)
Hypnotic Pattern (illusion)
Lightning Bolt (evocation)
Major Image (illusion)
Protection from Energy (abjuration)
Sleet Storm (conjunction)
Slow (transmutation)
Stinking Cloud (conjunction)
Tongues (divination)
Water Breathing* (transmutation)
Water Walk* (transmutation)

4TH LEVEL

Banishment (abjuration)
Blight (necromancy)
Confusion (enchantment)
Dimension Door (conjunction)
Dominate Beast (enchantment)
Greater Invisibility (illusion)
Ice Storm (evocation)
Polymorph (transmutation)
Stoneskin (abjuration)
Wall of Fire (evocation)

5TH LEVEL

Animate Objects (transmutation)
Cloudkill (conjunction)
Cone of Cold (evocation)
Creation (illusion)
Dominate Person (enchantment)
Hold Monster (enchantment)
Insect Plague (conjunction)
Seeming (illusion)
Telekinesis (transmutation)
Teleportation Circle (conjunction)
Wall of Stone (evocation)

6TH LEVEL

Arcane Gate (conjunction)
Chain Lightning (evocation)
Circle of Death (necromancy)

Disintegrate (transmutation)
Eyebite (necromancy)
Globe of Invulnerability (abjuration)
Mass Suggestion (enchantment)
Move Earth (transmutation)
Sunbeam (evocation)
True Seeing (divination)

7TH LEVEL

Delayed Blast Fireball (evocation)
Etherealness (transmutation)
Finger of Death (necromancy)
Fire Storm (evocation)
Plane Shift (conjunction)
Prismatic Spray (evocation)
Reverse Gravity (transmutation)
Teleport (conjunction)

8TH LEVEL

Dominate Monster (enchantment)
Earthquake (evocation)
Incendiary Cloud (conjunction)
Power Word Stun (enchantment)
Sunburst (evocation)

9TH LEVEL

Gate (conjunction)
Meteor Swarm (evocation)
Power Word Kill (enchantment)
Time Stop (transmutation)
Wish (conjunction)

WARLOCK SPELLS

CANTRIPS (0 LEVEL)

Blade Ward (abjuration)
Chill Touch (necromancy)
Eldritch Blast (evocation)
Friends (enchantment)
Mage Hand (conjunction)
Minor Illusion (illusion)
Poison Spray (conjunction)
Prestidigitation (transmutation)
True Strike (divination)

1ST LEVEL

Armor of Agathys (abjuration)
Arms of Hadar (conjunction)
Charm Person (enchantment)
Comprehend Languages* (divination)
Expeditious Retreat (transmutation)
Hellish Rebuke (evocation)
Hex (enchantment)
Illusory Script* (illusion)
Protection from Evil and Good (abjuration)
Unseen Servant* (conjunction)
Witch Bolt (evocation)

2ND LEVEL

Cloud of Daggers (conjunction)

Crown of Madness (enchantment)
Darkness (evocation)
Enthrall (enchantment)
Hold Person (enchantment)
Invisibility (illusion)
Mirror Image (illusion)
Misty Step (conjunction)
Ray of Enfeeblement (necromancy)
Shatter (evocation)
Spider Climb (transmutation)
Suggestion (enchantment)

3RD LEVEL

Counterspell (abjuration)
Dispel Magic (abjuration)
Fear (illusion)
Fly (transmutation)
Gaseous Form (transmutation)
Hunger of Hadar (conjunction)
Hypnotic Pattern (illusion)
Magic Circle (abjuration)
Major Image (illusion)
Remove Curse (abjuration)
Tongues (divination)
Vampiric Touch (necromancy)

4TH LEVEL

Banishment (abjuration)
Blight (necromancy)
Dimension Door (conjunction)
Hallucinatory Terrain (illusion)

5TH LEVEL

Contact Other Plane* (divination)
Dream (illusion)
Hold Monster (enchantment)
Scrying (divination)

6TH LEVEL

Arcane Gate (conjunction)
Circle of Death (necromancy)
Conjure Fey (conjunction)
Create Undead (necromancy)
Eyebite (necromancy)
Flesh to Stone (transmutation)
Mass Suggestion (enchantment)
True Seeing (divination)

7TH LEVEL

Etherealness (transmutation)
Finger of Death (necromancy)
Forcecage (evocation)
Plane Shift (conjunction)

8TH LEVEL

Demiplane (conjunction)
Dominate Monster (enchantment)
Feeblemind (enchantment)
Glibness (transmutation)
Power Word Stun (enchantment)

9TH LEVEL

Astral Projection (necromancy)
Foresight (divination)
Imprisonment (abjuration)
Power Word Kill (enchantment)
True Polymorph (transmutation)

WIZARD SPELLS

CANTRIPS (0 LEVEL)

Acid Splash (conjunction)
Blade Ward (abjuration)
Chill Touch (necromancy)
Dancing Lights (evocation)
Fire Bolt (evocation)
Friends (enchantment)
Light (evocation)
Mage Hand (conjunction)
Mending (transmutation)
Message (transmutation)
Minor Illusion (illusion)
Poison Spray (conjunction)
Prestidigitation (transmutation)
Ray of Frost (evocation)
Shocking Grasp (evocation)
True Strike (divination)

1ST LEVEL

Alarm* (abjuration)
Burning Hands (evocation)
Charm Person (enchantment)
Chromatic Orb (evocation)
Color Spray (illusion)
Comprehend Languages* (divination)
Detect Magic* (divination)
Disguise Self (illusion)
Expedition Retreat (transmutation)
False Life (necromancy)
Feather Fall (transmutation)
Find Familiar* (conjunction)
Fog Cloud (conjunction)
Grease (conjunction)
Identify* (divination)
Illusory Script* (illusion)
Jump (transmutation)
Longstrider (transmutation)
Mage Armor (abjuration)
Magic Missile (evocation)
Protection from Evil and Good (abjuration)
Ray of Sickness (necromancy)
Shield (abjuration)
Silent Image (illusion)
Sleep (enchantment)
Tasha's Hideous Laughter (enchantment)
Tenser's Floating Disk* (conjunction)
Thunderwave (evocation)
Unseen Servant* (conjunction)
Witch Bolt (evocation)

2ND LEVEL

Alter Self (transmutation)
Arcane Lock (abjuration)
Blindness/Deafness (necromancy)
Blur (illusion)
Cloud of Daggers (conjunction)
Continual Flame (evocation)
Crown of Madness (enchantment)
Darkness (evocation)
Darkvision (transmutation)
Detect Thoughts (divination)
Enlarge/Reduce (transmutation)
Flaming Sphere (conjunction)
Gentle Repose* (necromancy)
Gust of Wind (evocation)
Hold Person (enchantment)
Invisibility (illusion)
Knock (transmutation)
Levitate (transmutation)
Locate Object (divination)
Magic Mouth* (illusion)
Magic Weapon (transmutation)
Melf's Acid Arrow (evocation)
Mirror Image (illusion)
Misty Step (conjunction)
Nystul's Magic Aura (illusion)
Phantasmal Force (illusion)
Ray of Enfeeblement (necromancy)
Rope Trick (transmutation)
Scorching Ray (evocation)
See Invisibility (divination)
Shatter (evocation)
Spider Climb (transmutation)
Suggestion (enchantment)
Web (conjunction)

3RD LEVEL

Animate Dead (necromancy)
Bestow Curse (necromancy)
Blink (transmutation)
Clairvoyance (divination)
Counterspell (abjuration)
Dispel Magic (abjuration)
Fear (illusion)
Feign Death* (necromancy)
Fireball (evocation)
Fly (transmutation)
Gaseous Form (transmutation)
Glyph of Warding (abjuration)
Haste (transmutation)
Hypnotic Pattern (illusion)
Leomund's Tiny Hut* (evocation)
Lightning Bolt (evocation)
Magic Circle (abjuration)
Major Image (illusion)
Nondetection (abjuration)
Phantom Steed* (illusion)
Protection from Energy (abjuration)

Remove Curse (abjuration)
Sending (evocation)
Sleet Storm (conjunction)
Slow (transmutation)
Stinking Cloud (conjunction)
Tongues (divination)
Vampiric Touch (necromancy)
Water Breathing* (transmutation)

4TH LEVEL

Arcane Eye (divination)
Banishment (abjuration)
Blight (necromancy)
Confusion (enchantment)
Conjure Minor Elementals (conjunction)
Control Water (transmutation)
Dimension Door (conjunction)
Evard's Black Tentacles (conjunction)
Fabricate (transmutation)
Fire Shield (evocation)
Greater Invisibility (illusion)
Hallucinatory Terrain (illusion)
Ice Storm (evocation)
Leomund's Secret Chest (conjunction)
Locate Creature (divination)
Mordenkainen's Faithful Hound
(conjunction)
Mordenkainen's Private Sanctum
(abjuration)
Otiluke's Resilient Sphere (evocation)
Phantasmal Killer (illusion)
Polymorph (transmutation)
Stone Shape (transmutation)
Stoneskin (abjuration)
Wall of Fire (evocation)

5TH LEVEL

Animate Objects (transmutation)
Bigby's Hand (evocation)
Cloudkill (conjunction)
Cone of Cold (evocation)
Conjure Elemental (conjunction)
Contact Other Plane* (divination)
Creation (illusion)
Dominate Person (enchantment)
Dream (illusion)
Geas (enchantment)
Hold Monster (enchantment)
Legend Lore (divination)
Mislead (illusion)
Modify Memory (enchantment)
Passwall (transmutation)
Planar Binding (abjuration)
Rary's Telepathic Bond* (divination)
Scrying (divination)
Seeming (illusion)
Telekinesis (transmutation)
Teleportation Circle (conjunction)

Wall of Force (evocation)
Wall of Stone (evocation)

6TH LEVEL

Arcane Gate (conjunction)
Chain Lightning (evocation)
Circle of Death (necromancy)
Contingency (evocation)
Create Undead (necromancy)
Disintegrate (transmutation)
Drawmij's Instant Summons* (conjunction)
Eyebite (necromancy)
Flesh to Stone (transmutation)
Globe of Invulnerability (abjuration)
Guards and Wards (abjuration)
Magic Jar (necromancy)
Mass Suggestion (enchantment)
Move Earth (transmutation)
Otiluke's Freezing Sphere (evocation)
Otto's Irresistible Dance (enchantment)
Programmed Illusion (illusion)
Sunbeam (evocation)
True Seeing (divination)
Wall of Ice (evocation)

7TH LEVEL

Delayed Blast Fireball (evocation)
Etherealness (transmutation)
Finger of Death (necromancy)
Forcecage (evocation)
Mirage Arcane (illusion)
Mordenkainen's Magnificent Mansion
(conjunction)
Mordenkainen's Sword (evocation)
Plane Shift (conjunction)
Prismatic Spray (evocation)
Project Image (illusion)
Reverse Gravity (transmutation)
Sequester (transmutation)
Simulacrum (illusion)
Symbol (abjuration)
Teleport (conjunction)

8TH LEVEL

Antimagic Field (abjuration)
Antipathy/Sympathy (enchantment)
Clone (necromancy)
Control Weather (transmutation)
Demiplane (conjunction)
Dominate Monster (enchantment)
Feeblemind (enchantment)
Incendiary Cloud (conjunction)
Maze (conjunction)
Mind Blank (abjuration)
Power Word Stun (enchantment)
Sunburst (evocation)
Telepathy (evocation)

9TH LEVEL

Astral Projection (necromancy)
Foresight (divination)
Gate (conjunction)
Imprisonment (abjuration)
Meteor Swarm (evocation)
Power Word Kill (enchantment)
Prismatic Wall (abjuration)
Shapechange (transmutation)
Time Stop (transmutation)
True Polymorph (transmutation)
Weird (illusion)
Wish (conjunction)

RITUALS

Here are the spells that have the ritual tag.

1ST LEVEL

Alarm
Comprehend Languages
Detect Magic
Detect Poison and Disease
Find Familiar
Identify
Illusory Script
Purify Food and Drink
Speak with Animals
Tenser's Floating Disk
Unseen Servant

2ND LEVEL

Animal Messenger
Augury
Beast Sense
Gentle Repose
Locate Animals or Plants
Magic Mouth
Silence

3RD LEVEL

Feign Death
Leomund's Tiny Hut
Meld into Stone
Phantom Steed
Water Breathing
Water Walk

4TH LEVEL

Divination

5TH LEVEL

Commune
Commune with Nature
Contact Other Plane
Rary's Telepathic Bond

6TH LEVEL

Drawmij's Instant Summons
Forbiddance

SPELLS BY SCHOOL

Here are the spells organized by school of magic.

ABJURATION

CANTRIPS (0 LEVEL)

Blade Ward
Resistance

1ST LEVEL

Alarm
Armor of Agathys
Mage Armor
Protection from Evil and Good
Sanctuary
Shield
Shield of Faith

2ND LEVEL

Aid
Arcane Lock
Lesser Restoration
Pass without Trace
Protection from Poison
Warding Bond

3RD LEVEL

Beacon of Hope
Counterspell
Dispel Magic
Glyph of Warding
Magic Circle
Nondetection
Protection from Energy
Remove Curse

4TH LEVEL

Aura of Life
Aura of Purity
Banishment
Death Ward
Freedom of Movement
Mordenkainen's Private Sanctum
Stoneskin

5TH LEVEL

Antilife Shell
Banishing Smite
Circle of Power
Dispel Evil and Good
Greater Restoration
Planar Binding

6TH LEVEL

Forbiddance

Globe of Invulnerability
Guards and Wards

7TH LEVEL

Symbol

8TH LEVEL

Antimagic Field
Holy Aura
Mind Blank

9TH LEVEL

Imprisonment
Prismatic Wall

CONJURATION

CANTRIPS (0 LEVEL)

Acid Splash
Mage Hand
Poison Spray
Produce Flame

1ST LEVEL

Arms of Hadar
Ensnaring Strike
Entangle
Find Familiar
Fog Cloud
Grease
Hail of Thorns
Tenser's Floating Disk
Unseen Servant

2ND LEVEL

Cloud of Daggers
Find Steed
Flaming Sphere
Misty Step
Web

3RD LEVEL

Call Lightning
Conjure Animals
Conjure Barrage
Create Food and Water
Hunger of Hadar
Sleet Storm
Spirit Guardians
Stinking Cloud

4TH LEVEL

Conjure Minor Elementals
Conjure Woodland Beings
Dimension Door
Evard's Black Tentacles
Grasping Vine
Guardian of Faith
Leomund's Secret Chest
Mordenkainen's Faithful Hound

5TH LEVEL

Cloudkill
Conjure Elemental
Conjure Volley
Insect Plague
Teleportation Circle
Tree Stride

6TH LEVEL

Arcane Gate
Conjure Fey
Drawmij's Instant Summons
Heroes' Feast
Planar Ally
Transport via Plants
Wall of Thorns
Word of Recall

7TH LEVEL

Conjure Celestial
Mordenkainen's Magnificent Mansion
Plane Shift
Teleport

8TH LEVEL

Demiplane
Incendiary Cloud
Maze
Tsunami

9TH LEVEL

Gate
Storm of Vengeance
Wish

DIVINATION

CANTRIPS (0 LEVEL)

Guidance
True Strike

1ST LEVEL

Comprehend Languages
Detect Evil and Good
Detect Magic
Detect Poison and Disease
Hunter's Mark
Identify
Speak with Animals

2ND LEVEL

Augury
Beast Sense
Detect Thoughts
Find Traps
Locate Animals or Plants
Locate Object
See Invisibility

3RD LEVEL

Clairvoyance
Tongues

4TH LEVEL

Arcane Eye
Divination
Locate Creature

5TH LEVEL

Commune
Commune with Nature
Contact Other Plane
Legend Lore
Rary's Telepathic Bond
Scrying

6TH LEVEL

Find the Path
True Seeing

9TH LEVEL

Foresight

ENCHANTMENT

CANTRIPS (0 LEVEL)

Friends
Vicious Mockery

1ST LEVEL

Animal Friendship
Bane
Bless
Charm Person
Command
Compelled Duel
Dissonant Whispers
Heroism
Hex
Sleep
Tasha's Hideous Laughter

2ND LEVEL

Animal Messenger
Calm Emotions
Crown of Madness
Enthrall
Hold Person
Suggestion
Zone of Truth

4TH LEVEL

Compulsion
Confusion
Dominate Beast

5TH LEVEL

Dominate Person
Geas

Hold Monster
Modify Memory

6TH LEVEL

Mass Suggestion
Otto's Irresistible Dance

8TH LEVEL

Antipathy/Sympathy
Dominate Monster
Feeblemind
Power Word Stun

9TH LEVEL

Power Word Kill

EVOCATION

CANTRIPS (0 LEVEL)

Dancing Lights
Eldritch Blast
Fire Bolt
Light
Ray of Frost
Sacred Flame
Shocking Grasp

1ST LEVEL

Burning Hands
Chromatic Orb
Cure Wounds
Divine Favor
Faerie Fire
Guiding Bolt
Healing Word
Hellish Rebuke
Magic Missile
Searing Smite
Thunderous Smite
Thunderwave
Witch Bolt
Wrathful Smite

2ND LEVEL

Branding Smite
Continual Flame
Darkness
Flame Blade
Gust of Wind
Melf's Acid Arrow
Moonbeam
Prayer of Healing
Scorching Ray
Shatter
Spiritual Weapon

3RD LEVEL

Aura of Vitality
Blinding Smite
Crusader's Mantle

Daylight
Fireball
Leomund's Tiny Hut
Lightning Bolt
Mass Healing Word
Sending
Wind Wall

4TH LEVEL

Fire Shield
Ice Storm
Otiluke's Resilient Sphere
Staggering Smite
Wall of Fire

5TH LEVEL

Bigby's Hand
Cone of Cold
Destructive Wave
Flame Strike
Hallow
Mass Cure Wounds
Wall of Force
Wall of Stone

6TH LEVEL

Blade Barrier
Chain Lightning
Contingency
Heal
Otiluke's Freezing Sphere
Sunbeam
Wall of Ice

7TH LEVEL

Delayed Blast Fireball
Divine Word
Fire Storm
Forcecage
Mordenkainen's Sword
Prismatic Spray

8TH LEVEL

Earthquake
Sunburst
Telepathy

9TH LEVEL

Mass Heal
Meteor Swarm
Power Word Heal

ILLUSION

CANTRIP

Minor Illusion

1ST LEVEL

Color Spray
Disguise Self

Illusory Script
Silent Image

2ND LEVEL

Blur
Invisibility
Magic Mouth
Mirror Image
Nystul's Magic Aura
Phantasmal Force
Silence

3RD LEVEL

Fear
Hypnotic Pattern
Major Image
Phantom Steed

4TH LEVEL

Greater Invisibility
Hallucinatory Terrain
Phantasmal Killer

5TH LEVEL

Creation
Dream
Mislead
Seeming

6TH LEVEL

Programmed Illusion

7TH LEVEL

Mirage Arcane
Project Image
Simulacrum

9TH LEVEL

Weird

NECROMANCY

CANTRIPS (0 LEVEL)

Chill Touch
Spare the Dying

1ST LEVEL

False Life
Inflict Wounds
Ray of Sickness

2ND LEVEL

Blindness/Deafness
Gentle Repose
Ray of Enfeeblement

3RD LEVEL

Animate Dead
Bestow Curse
Feign Death
Revivify

Speak with Dead
Vampiric Touch

4TH LEVEL

Blight

5TH LEVEL

Contagion
Raise Dead

6TH LEVEL

Circle of Death
Create Undead
Eyebite
Harm
Magic Jar

7TH LEVEL

Finger of Death
Resurrection

8TH LEVEL

Clone

9TH LEVEL

Astral Projection
True Resurrection

TRANSMUTATION

CANTRIPS (0 LEVEL)

Druidcraft
Mending
Message
Prestidigitation
Shillelagh
Thaumaturgy
Thorn Whip

1ST LEVEL

Create or Destroy Water
Expedition Retreat
Feather Fall
Goodberry
Jump
Longstrider
Purify Food and Drink

2ND LEVEL

Alter Self
Barkskin
Cordon of Arrows
Darkvision
Enhance Ability
Enlarge/Reduce
Heat Metal
Knock
Levitate
Magic Weapon
Rope Trick

Spider Climb
Spike Growth

3RD LEVEL

Blink
Elemental Weapon
Fly
Gaseous Form
Haste
Lightning Arrow
Meld into Stone
Plant Growth
Slow
Speak with Plants
Water Breathing
Water Walk

4TH LEVEL

Control Water
Fabricate
Giant Insect
Polymorph
Stone Shape

5TH LEVEL

Animate Objects
Awaken
Passwall
Reincarnate
Swift Quiver
Telekinesis

6TH LEVEL

Disintegrate
Flesh to Stone
Move Earth
Wind Walk

7TH LEVEL

Etherealness
Regenerate
Reverse Gravity
Sequester

8TH LEVEL

Animal Shapes
Control Weather
Glibness

9TH LEVEL

Shapechange
Time Stop
True Polymorph

SPELLS BY LEVEL

Here are all the spells organized by spell level.

CANTRIPS (0 LEVEL)

Acid Splash
Blade Ward
Chill Touch
Dancing Lights
Druidcraft
Eldritch Blast
Fire Bolt
Friends
Guidance
Light
Mage Hand
Mending
Message
Minor Illusion
Poison Spray
Prestidigitation
Produce Flame
Ray of Frost
Resistance
Sacred Flame
Shillelagh
Shocking Grasp
Spare The Dying
Thaumaturgy
Thorn Whip
True Strike
Vicious Mockery

1ST LEVEL

Alarm
Animal Friendship
Armor of Agathys
Arms of Hadar
Bane
Bless
Burning Hands
Charm Person
Chromatic Orb
Color Spray
Command
Compelled Duel
Comprehend Languages
Create or Destroy Water
Cure Wounds
Detect Evil and Good
Detect Magic
Detect Poison and Disease
Disguise Self
Dissonant Whispers
Divine Favor
Ensnaring Strike
Entangle

Expeditious Retreat
Faerie Fire
False Life
Feather Fall
Find Familiar
Fog Cloud
Goodberry
Grease
Guiding Bolt
Hail of Thorns
Healing Word
Hellish Rebuke
Heroism
Hex
Hunter's Mark
Identify
Illusory Script
Inflict Wounds
Jump
Longstrider
Mage Armor
Magic Missile
Protection from Evil and Good
Purify Food and Drink
Ray of Sickness
Sanctuary
Searing Smite
Shield
Shield of Faith
Silent Image
Sleep
Speak with Animals
Tasha's Hideous Laughter
Tenser's Floating Disk
Thunderous Smite
Thunderwave
Unseen Servant
Witch Bolt
Wrathful Smite

2ND LEVEL

Aid
Alter Self
Animal Messenger
Arcane Lock
Augury
Barkskin
Beast Sense
Blindness/Deafness
Blur
Branding Smite
Calm Emotions
Cloud of Daggers
Continual Flame
Cordon of Arrows
Crown of Madness
Darkness
Darkvision
Detect Thoughts

Enhance Ability
Enlarge/Reduce
Enthrall
Find Steed
Find Traps
Flame Blade
Flaming Sphere
Gentle Repose
Gust of Wind
Heat Metal
Hold Person
Invisibility
Knock
Lesser Restoration
Levitate
Locate Animals or Plants
Locate Object
Magic Mouth
Magic Weapon
Melf's Acid Arrow
Mirror Image
Misty Step
Moonbeam
Nystul's Magic Aura
Pass without Trace
Phantasmal Force
Prayer of Healing
Protection from Poison
Ray of Enfeeblement
Rope Trick
Scorching Ray
See Invisibility
Shatter
Silence
Spider Climb
Spike Growth
Spiritual Weapon
Suggestion
Warding Bond
Web
Zone of Truth

3RD LEVEL

Animate Dead
Aura of Vitality
Beacon of Hope
Bestow Curse
Blinding Smite
Blink
Call Lightning
Clairvoyance
Conjure Animals
Conjure Barrage
Counterspell
Create Food and Water
Crusader's Mantle
Daylight
Dispel Magic
Elemental Weapon

Fear
 Feign Death
 Fireball
 Fly
 Gaseous Form
 Glyph of Warding
 Haste
 Hunger of Hadar
 Hypnotic Pattern
 Leomund's Tiny Hut
 Lightning Arrow
 Lightning Bolt
 Magic Circle
 Major Image
 Mass Healing Word
 Meld into Stone
 Nondetection
 Phantom Steed
 Plant Growth
 Protection from Energy
 Remove Curse
 Revivify
 Sending
 Sleet Storm
 Slow
 Speak with Dead
 Speak with Plants
 Spirit Guardians
 Stinking Cloud
 Tongues
 Vampiric Touch
 Water Breathing
 Water Walk
 Wind Wall

4TH LEVEL

Arcane Eye
 Aura of Life
 Aura of Purity
 Banishment
 Blight
 Compulsion
 Confusion
 Conjure Minor Elementals
 Conjure Woodland Beings
 Control Water
 Death Ward
 Dimension Door
 Divination
 Dominate Beast
 Evard's Black Tentacles
 Fabricate
 Fire Shield
 Freedom of Movement
 Giant Insect
 Grasping Vine
 Greater Invisibility
 Guardian of Faith
 Hallucinatory Terrain

Ice Storm
 Leomund's Secret Chest
 Locate Creature
 Mordenkainen's
 Faithful Hound
 Mordenkainen's Pri-
 vate Sanctum
 Otiluke's Resilient Sphere
 Phantasmal Killer
 Polymorph
 Staggering Smite
 Stone Shape
 Stoneskin
 Wall of Fire

5TH LEVEL

Animate Objects
 Antilife Shell
 Awaken
 Banishing Smite
 Bigby's Hand
 Circle of Power
 Cloudkill
 Commune
 Commune with Nature
 Cone of Cold
 Conjure Elemental
 Conjure Volley
 Contact Other Plane
 Contagion
 Creation
 Destructive Wave
 Dispel Evil and Good
 Dominate Person
 Dream
 Flame Strike
 Geas
 Greater Restoration
 Hallow
 Hold Monster
 Insect Plague
 Legend Lore
 Mass Cure Wounds
 Misdread
 Modify Memory
 Passwall
 Planar Binding
 Raise Dead
 Rary's Telepathic Bond
 Reincarnate
 Scrying
 Seeming
 Swift Quiver
 Telekinesis
 Teleportation Circle
 Tree Stride
 Wall of Force
 Wall of Stone

6TH LEVEL

Arcane Gate
 Blade Barrier
 Chain Lightning
 Circle of Death
 Conjure Fey
 Contingency
 Create Undead
 Disintegrate
 Drawmij's Instant Summons
 Eyebite
 Find the Path
 Flesh to Stone
 Forbiddance
 Globe of Invulnerability
 Guards and Wards
 Harm
 Heal
 Heroes' Feast
 Magic Jar
 Mass Suggestion
 Move Earth
 Otiluke's Freezing Sphere
 Otto's Irresistible Dance
 Planar Ally
 Programmed Illusion
 Sunbeam
 Transport via Plants
 True Seeing
 Wall of Ice
 Wall of Thorns
 Wind Walk
 Word of Recall

7TH LEVEL

Conjure Celestial
 Delayed Blast Fireball
 Divine Word
 Etherealness
 Finger of Death
 Fire Storm
 Forcecage
 Mirage Arcane
 Mordenkainen's Magnifi-
 cent Mansion
 Mordenkainen's Sword
 Plane Shift
 Prismatic Spray
 Project Image
 Regenerate
 Resurrection
 Reverse Gravity
 Sequester
 Simulacrum
 Symbol
 Teleport

8TH LEVEL

Animal Shapes
 Antimagic Field
 Antipathy/Sympathy
 Clone
 Control Weather
 Demiplane
 Dominate Monster
 Earthquake
 Feeblemind
 Glibness
 Holy Aura
 Incendiary Cloud
 Maze
 Mind Blank
 Power Word Stun
 Sunburst
 Telepathy
 Tsunami

9TH LEVEL

Astral Projection
 Foresight
 Gate
 Imprisonment
 Mass Heal
 Meteor Swarm
 Power Word Heal
 Power Word Kill
 Prismatic Wall
 Shapechange
 Storm of Vengeance
 Time Stop
 True Polymorph
 True Resurrection
 Weird
 Wish

PLAYER'S HANDBOOK ERRATA

This document corrects or clarifies some rules in the fifth edition *Player's Handbook*. Recent printings of it include revised text that reflects the explanations here.

RACES

Dwarven Combat Training (p. 20).

Dwarves are proficient with the light hammer, not the throwing hammer.

Drow Magic (p. 24). Here "once per day" means you must finish a long rest to cast the spell again with the trait.

Infernal Legacy (p. 43). Here "once per day" means you must finish a long rest to cast the spell again with the trait.

BARD

Song of Rest (p. 54). A creature regains the extra hit points only if it spends one or more Hit Dice at the end of the short rest.

FIGHTER

Feinting Attack (p. 74). The advantage is lost if not used on the turn you gain it.

MONK

Deflect Missiles (p. 78). The range of the monk's ranged attack is 20/60 feet.

Eternal Mountain Defense (p. 81). A monk must be 17th level, not 11th, to learn this discipline.

Water Whip (p. 81). This discipline requires an action, not a bonus action.

PALADIN

Divine Smite (p. 85). You can expend any spell slot, not just a paladin spell slot.

RANGER

Ranger's Companion (p. 93). Like any creature, the beast can spend Hit Dice during a short rest. If you are incapacitated or absent, the beast acts on its own, focusing on protecting you and itself. It never requires your command to use its reaction, such as when making an opportunity attack.

Bestial Fury (p. 93). When you command the beast to take the Attack action, the beast can attack twice or take the Multiattack action if it has that action.

SORCERER

Flexible Casting (p. 101). The created spell slots vanish at the end of a long rest.

Twinned Spell (p. 102). To be eligible for Twinned Spell, a spell must be incapable of targeting more than one creature at the spell's current level.

Elemental Affinity (p. 102). The damage bonus applies to one damage roll of a spell, not multiple rolls.

Wild Magic Surge (p. 103). A surge can happen once per turn. If a surge effect is a spell, it's too wild to be affected by Metamagic.

If it normally requires concentration, it doesn't require concentration in this case; the spell lasts for its full duration.

WARLOCK

Quick Build (p. 106). *Ray of sickness* should be *charm person*.

Pact of the Chain (p. 107). When you let your familiar attack, it does so with its reaction.

Pact of the Tome (p. 108). The cantrips are considered warlock spells for you, and they needn't be from the same spell list.

Eldritch Invocations (p. 110). A level prerequisite in an invocation refers to warlock level, not character level.

Book of Ancient Secrets (p. 110). The rituals needn't be from the same spell list.

WIZARD

Your Spellbook (p. 114). The spells copied into a spellbook must be of a spell level the wizard can prepare.

Spellbook (p. 114). A spellbook doesn't contain cantrips.

Empowered Evocation (p. 117). The damage bonus applies to one damage roll of a spell, not multiple rolls.

Overchannel (p. 118). The feature doesn't benefit cantrips.

EQUIPMENT

Ammunition (p. 146). Loading a one-handed weapon requires a free hand.

Reach (p. 147). This property also determines your reach for opportunity attacks with a reach weapon.

Two-Handed (p. 147). This property is relevant only when you attack with the weapon, not when you simply hold it.

Weapons (p. 149). Unarmed strike doesn't belong on the Weapons table.

MULTICLASSING

Class Features (p. 164). You gain the starting equipment of your first class only.

FEATS

Athlete (p. 165). The third benefit should instead say climbing doesn't cost you extra movement.

Grappler (p. 167). Ignore the third benefit; it refers to a nonexistent rule.

Magic Initiate (p. 168). The feat's limit on casting the 1st-level spell applies only to the casting given by the feat.

Martial Adept (p. 168). The superiority die is added to any others you have, no matter when you gain them.

Polearm Master (p. 168). The bonus attack uses the same ability modifier as the main attack.

Sentinel (p. 169). Ignore "within 5 feet of you" in the second benefit.

Tavern Brawler (p. 170). The feat doesn't give you proficiency with unarmed strikes, since you're already proficient.

Weapon Master (p. 170). The chosen weapons must be simple or martial.

USING ABILITY SCORES

Hiding (p. 177). The DM decides when circumstances are appropriate for hiding. Also, the question isn't whether a creature can see you when you're hiding. The question is whether it can see you clearly.

ADVENTURING

Suffocating (p. 183). If you run out of breath or are choking, you can't regain hit points or be stabilized until you can breathe again.

Vision and Light (p. 183). A heavily obscured area doesn't blind you, but you are effectively blinded when you try to see something obscured by it.

Long Rest (p. 186). You regain at least 1 Hit Die when you finish a long rest.

COMBAT

Ready (p. 193). You have until the start of your next turn to use a readied action.

Melee Attacks (p. 195). The rule on unarmed strikes should read as follows: "Instead of using a weapon to make a melee weapon attack, you can use an **unarmed strike**: a punch, kick, head-butt, or similar forceful blow (none of which count as weapons). On a hit, an unarmed strike deals bludgeoning damage equal to 1 + your Strength modifier. You are proficient with your unarmed strikes."

SPELLS

Paladin Spells (p. 209). The spell is *destructive wave*, not *destructive smite*.

Wizard Spells (p. 211). *Trap the soul* shouldn't appear on the spell list.

Mass Cure Wounds (p. 258). This spell's school is evocation, not conjuration.

Mass Heal (p. 258). This spell's school is evocation, not conjuration.

Phantasmal Killer (p. 265). The frightened target makes a save at the end of its turns, not the start.

Polymorph (p. 266). This spell can't affect a target that has 0 hit points.

Revivify (p. 272). This spell's school is necromancy, not conjuration.

True Polymorph (p. 283). This spell can't affect a target that has 0 hit points.

Weird (p. 288). The frightened target makes a save at the end of its turns, not the start.

CREATURE STATISTICS

If in doubt, the *Monster Manual* version of a creature's stat block is authoritative.

MAGIC ITEMS BY RARITY

COMMON ITEMS

Potion of climbing
Potion of healing
Spell scroll (1st level)
Spell scroll (cantrip)

UNCOMMON ITEMS

Adamantine armor
Alchemy jug
Ammunition +1
Amulet of proof against detection and location
Bag of holding
Bag of tricks
Boots of elvenkind
Boots of striding and springing
Boots of the winterlands
Bracers of archery
Brooch of shielding
Broom of flying
Cap of water breathing
Circlet of blasting
Cloak of elvenkind
Cloak of protection
Cloak of the manta ray
Decanter of endless water
Deck of illusions
Driftglobe
Dust of disappearance
Dust of dryness
Dust of sneezing and choking
Elemental gem
Eversmoking bottle
Eyes of charming
Eyes of minute seeing
Eyes of the eagle
Figurine of wondrous power (silver raven)
Gauntlets of ogre power
Gem of brightness
Gloves of missile snaring
Gloves of swimming and climbing
Gloves of thievery
Goggles of night
Hat of disguise
Headband of intellect
Helm of comprehending languages
Helm of telepathy
Immovable rod
Instrument of the bard (Doss lute)
Instrument of the bard (Fochlucan bandore)
Instrument of the bard (Mac-Fuirmidh cittern)
Javelin of lightning

UNCOMMON ITEMS (CONTINUED)

Keoghtom's ointment
Lantern of revealing
Mariner's armor
Medallion of thoughts
Mithral armor
Necklace of adaptation
Oil of slipperiness
Pearl of power
Periapt of health
Periapt of wound closure
Philter of love
Pipes of haunting
Pipes of the sewers
Potion of animal friendship
Potion of fire breath
Potion of giant strength (hill giant)
Potion of greater healing
Potion of growth
Potion of poison
Potion of resistance
Potion of water breathing
Quiver of Ehlonna
Ring of jumping
Ring of mind shielding
Ring of swimming
Ring of warmth
Ring of water walking
Robe of useful items
Rod of the pact keeper +1
Rope of climbing
Saddle of the cavalier
Sending stones
Sentinel shield
Shield +1
Slippers of spider climbing
Spell scroll (2nd level)
Spell scroll (3rd level)
Staff of the adder
Staff of the python
Stone of good luck (luckstone)
Sword of vengeance
Trident of fish command
Wand of magic detection
Wand of magic missiles
Wand of secrets
Wand of the war mage +1
Wand of web
Weapon +1
Weapon of warning
Wind fan
Winged boots

RARE ITEMS

Ammunition +2
Amulet of health
Armor +1
Armor of resistance
Armor of vulnerability
Arrow-catching shield
Bag of beans
Bead of force
Belt of dwarvenkind
Belt of giant strength (hill giant)
Berserker axe
Boots of levitation
Boots of speed
Bowl of commanding water elementals
Bracers of defense
Brazier of commanding fire elementals
Cape of the mountebank
Censer of controlling air elementals
Chime of opening
Cloak of displacement
Cloak of the bat
Cube of force
Daern's instant fortress
Dagger of venom
Dimensional shackles
Dragon slayer
Elixir of health
Elven chain
Figurine of wondrous power (bronze griffon)
Figurine of wondrous power (ebony fly)
Figurine of wondrous power (golden lions)
Figurine of wondrous power (ivory goats)
Figurine of wondrous power (marble elephant)
Figurine of wondrous power (onyx dog)
Figurine of wondrous power (serpentine owl)
Flame tongue
Folding boat
Gem of seeing
Giant slayer
Glamoured studded leather
Helm of teleportation
Heward's handy haversack
Horn of blasting
Horn of valhalla (silver or brass)
Horseshoes of speed
Instrument of the bard (Canaith mandolin)
Instrument of the bard (Cli lyre)
Ioun stone (awareness)

RARE ITEMS (CONTINUED)

Ioun stone (protection)
 Ioun stone (reserve)
 Ioun stone (sustenance)
 Iron bands of bilarro
 Mace of disruption
 Mace of smiting
 Mace of terror
 Mantle of spell resistance
 Necklace of fireballs
 Necklace of prayer beads
 Oil of etherealness
 Periapt of proof against poison
 Portable hole
 Potion of clairvoyance
 Potion of diminution
 Potion of gaseous form
 Potion of giant strength (fire giant)
 Potion of giant strength (frost or stone giant)
 Potion of heroism
 Potion of invulnerability
 Potion of mind reading
 Potion of superior healing
 Quaal's feather token
 Ring of animal influence
 Ring of evasion
 Ring of feather falling
 Ring of free action
 Ring of protection
 Ring of resistance
 Ring of spell storing
 Ring of the ram
 Ring of x-ray vision
 Robe of eyes
 Rod of rulership
 Rod of the pact keeper +2
 Rope of entanglement
 Scroll of protection
 Shield +2
 Shield of missile attraction
 Spell scroll (4th level)
 Spell scroll (5th level)
 Staff of charming
 Staff of healing
 Staff of swarming insects
 Staff of the woodlands
 Staff of withering
 Stone of controlling earth elementals
 Sun blade
 Sword of life stealing
 Sword of wounding
 Tentacle rod
 Vicious weapon
 Wand of binding
 Wand of enemy detection

RARE ITEMS (CONTINUED)

Wand of fear
 Wand of fireballs
 Wand of lightning bolts
 Wand of paralysis
 Wand of the war mage +2
 Wand of wonder
 Weapon +2
 Wings of flying

VERY RARE ITEMS

Ammunition +3
 Amulet of the planes
 Animated shield
 Armor +2
 Arrow of slaying
 Bag of devouring
 Belt of giant strength (fire giant)
 Belt of giant strength (frost or stone giant)
 Candle of invocation
 Carpet of flying
 Cloak of arachnida
 Crystal ball
 Dancing sword
 Demon armor
 Dragon scale mail
 Dwarven plate
 Dwarven thrower
 Efreeti bottle
 Figurine of wondrous power (obsidian steed)
 Frost brand
 Helm of brilliance
 Horn of valhalla (bronze)
 Horseshoes of a zephyr
 Instrument of the bard (Anstruth harp)
 Ioun stone (absorption)
 Ioun stone (agility)
 Ioun stone (fortitude)
 Ioun stone (insight)
 Ioun stone (intellect)
 Ioun stone (leadership)
 Ioun stone (strength)
 Manual of bodily health
 Manual of gainful exercise
 Manual of golems
 Manual of quickness of action
 Mirror of life trapping
 Nine lives stealer
 Nolzur's marvelous pigments
 Oathbow
 Oil of sharpness
 Potion of flying
 Potion of giant strength (cloud giant)
 Potion of invisibility
 Potion of longevity

VERY RARE ITEMS (CONTINUED)

Potion of speed
 Potion of supreme healing
 Potion of vitality
 Ring of regeneration
 Ring of shooting stars
 Ring of telekinesis
 Robe of scintillating colors
 Robe of stars
 Rod of absorption
 Rod of alertness
 Rod of security
 Rod of the pact keeper +3
 Scimitar of speed
 Shield +3
 Spell scroll (6th level)
 Spell scroll (7th level)
 Spell scroll (8th level)
 Spellguard shield
 Staff of fire
 Staff of frost
 Staff of power
 Staff of striking
 Staff of thunder and lightning
 Sword of sharpness
 Tome of clear thought
 Tome of leadership and influence
 Tome of understanding
 Wand of polymorph
 Wand of the war mage +3
 Weapon +3

LEGENDARY ITEMS

Apparatus of Kwalish
 Armor +3
 Armor of invulnerability
 Belt of giant strength (cloud giant)
 Belt of giant strength (storm giant)
 Cloak of invisibility
 Crystal ball
 Cubic gate
 Deck of many things
 Defender
 Efreeti chain
 Hammer of thunderbolts
 Holy avenger
 Horn of valhalla (iron)
 Instrument of the bard (Ollamh harp)
 Ioun stone (greater absorption)
 Ioun stone (mastery)
 Ioun stone (regeneration)
 Iron flask
 Luck blade
 Plate armor of etherealness
 Potion of giant strength (storm giant)
 Ring of djinni summoning
 Ring of elemental command

LEGENDARY ITEMS (CONTINUED)

Ring of invisibility
Ring of spell turning
Ring of three wishes
Robe of the archmagi
Rod of lordly might
Rod of resurrection
Scarab of protection
Sovereign glue
Spell scroll (9th level)
Sphere of annihilation
Staff of the magi
Sword of answering
Talisman of pure good
Talisman of the sphere
Talisman of ultimate evil
Tome of the stilled tongue
Universal solvent
Vorpal sword
Well of many worlds

SENTIENT ITEMS

Blackrazor
Moonblade
Wave
Whelm

ARTIFACTS

Axe of the Dwarvish Lords
Book of Exalted Deeds
Book of Vile Darkness
Eye and Hand of Vecna
Orb of Dragonkind
Sword of Kas
Wand of Orcus

Scott Kurtz
presents

GAUNTLET GOPHERS

by Tavis Maiden







BACK TO TOP



Neverwinter

STRONGHOLDS

NOW AVAILABLE



PLAY FREE

DUNGEONS & DRAGONS



Rainn Wilson Interview

Rainn Wilson on Growing Up with D&D

This month you can read *The Bassoon King*, a memoir penned by actor Rainn Wilson, perhaps best known as Dwight Schrute from TV's *The Office*. In a chapter of the book, Wilson talks about what it was like to grow up in a simpler age filled with dungeons, dragons, Count Chocula cereal, and chaotic neutral warriors named

Ragnar the Radical. Wilson called into the official D&D Podcast and spoke to hosts Greg Tito and Shelly Mazzanoble about his childhood roleplaying and what it was like back then. Here's a bit of what they covered in the interview, followed by an exclusive excerpt from *The Bassoon King*.

Subscribe to the [Dungeons & Dragons Podcast](#) on iTunes to listen to the whole episode and [check out The Bassoon King](#) anywhere you buy books!

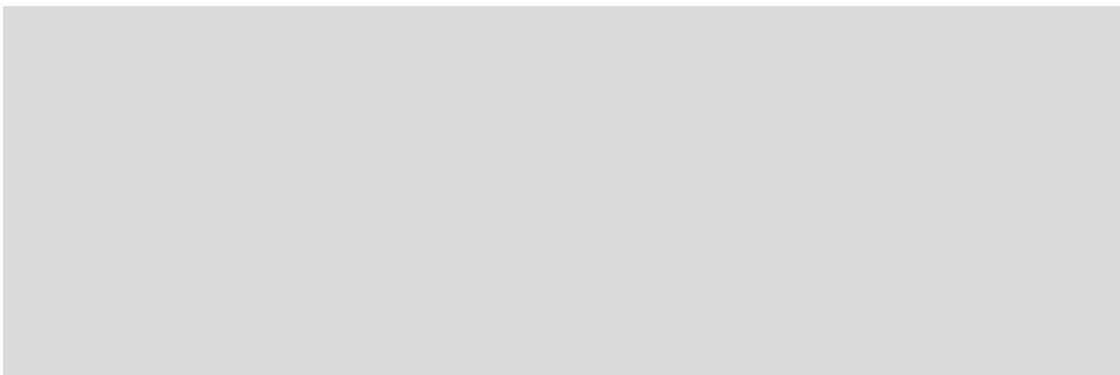
D&D: According to your book *The Bassoon King*, you played D&D when it was generally pretty new, around 1979. Why do you think you played it? Do you think it influenced your career at all?

Rainn Wilson: I think I learned how to act from D&D. I was doing D&D and Model United Nations at the same time, so I was always pretending to be someone else. I was either Ragnar the Radical, or I was Queekag the Monk, or I was Syria, or Israel, or Cuba in Model United Nations, so it was kind of a precursor to my acting. It's pure imagination, you know? It's kind of science and imagination merged. I just think that's a beautiful thing for anybody, adult or kid.

Can I tell you a funny D&D story?

Absolutely.

I sent in a monster for the Monster Manual. TSR, TSR, right? They wrote me back, and they wrote a really nice letter, and they said normally they don't accept submissions. They rejected my submission, but they complimented it, and they said "Normally we just send a rejection letter, but yours was really good, and we were close to maybe taking it, but we couldn't take because that's not what we do." Blah blah blah. But I was so proud of that letter, I wonder if I have it somewhere.





Here's an excerpt from *The Bassoon King* by Rainn Wilson, in which he describes his playing Dungeons & Dragons as a kid growing up in the Pacific Northwest.

[Read it now](#)

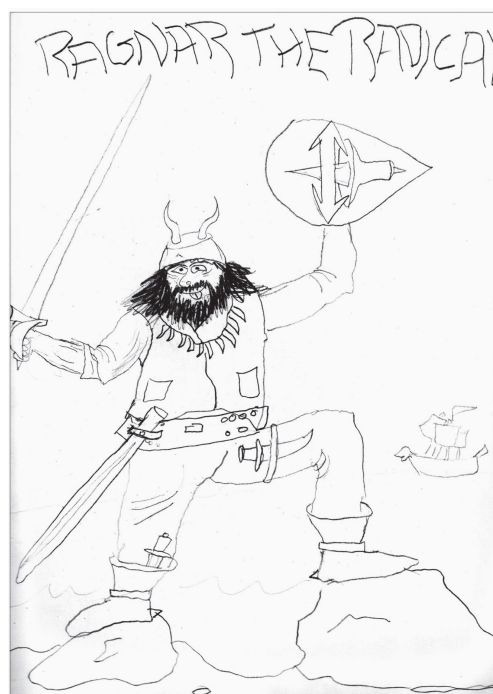
But, you know how TSR really douched me over? I submitted an animal, a monster called the ‘Air Leech’. It’s a ... A cloud of Air Leeches float through the air, and they do like 2 to 4 hit points of damage as you get covered by a lot of them, that type of thing. A swarm of Air Leeches, and they basically ripped it off, they created another monster like 6 months later that came out of their magazine that was like ... I forget what it was called, it was like “Oxygen Vipers.” Or something like that. It was basically like they took my idea and they just made their own monster out of it.

We may be able to find the Air Leech and fix all this, maybe put it in *Dragon+* for people to download. Credited to you, of course. We’ll get to the bottom of it, for sure. What kind of characters did you like to play?

I had a number of characters back then. I could never play the Warriors, and the Barbarians, and the Paladins, just the straight up combat guys. Ragnar the Radical, he kind of came and went past, but then I would play monks and magic users. But yeah, I have notebooks filled with my sketches of my D&D characters.

There’s a D&D movie in the works, would you ever think about doing a fantasy property in your acting career?

I would love to! In fact I was talking to my wife about how that might be great. I loved fantasy and science fiction so much growing up, and D&D, and roleplaying. That might be a good thing for me to do next, you know? I’ve done a lot of crazy and different stuff as an actor, but there’s a new Star Trek show they’re making, and they’re doing a lot more Game of Thrones type of stuff. They usually cast English actors for all that stuff, that’s the problem. For some reason, no-one talks American, they all talk with an English accent.



ARTIST: Rainn Wilson, circa 1980

Can you do it? Can you pull it off? Can you pull off an English accent when you need to?

I can do it, yes. “My Liege! It is imperative that you meet us at the city walls!”

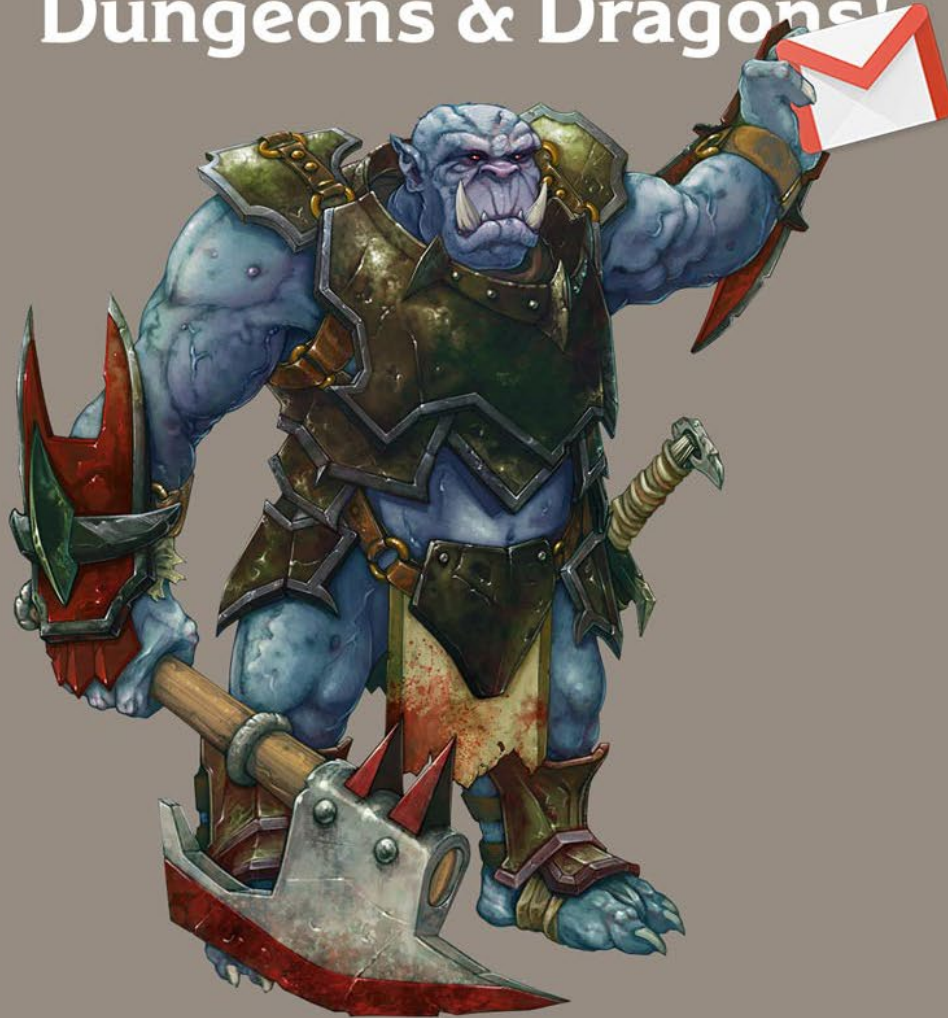
You passed, all right. You don’t know this, but that was actually an audition. We’re actually casting the movie right now. You’re in! *laughs*

Listen to the entire interview with Rainn Wilson on the Dungeon & Dragons Podcast. [Subscribe on iTunes!](#)

BACK TO TOP

DUNGEONS & DRAGONS®

**Sign up to the official
newsletter for all things
Dungeons & Dragons!**



**Create a Wizards Account and gain access to the
official D&D newsletter – your chance to receive
the very latest brand info, special offers, and early
news on all things Dungeons & Dragons!**

SIGN-UP NOW

Streaming Highlights

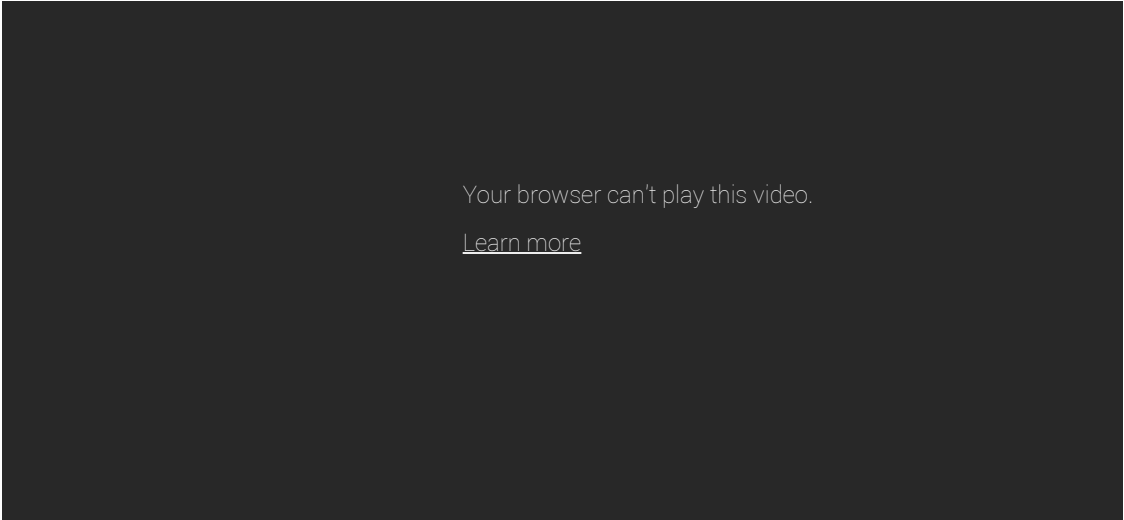
The Late Late Show writer Jared Logan gives advice on getting free furniture, the D&D team indulge in both computer-generated and theatre of the mind adventures, and the My Brother, My Brother and Me podcast team brings the funny.



CHRIS PERKINS MEETS SWORD COAST LEGENDS

Dungeon Master to the stars, Chris Perkins, has personally designed a veritable campaign tapestry in CRPG *Sword Coast Legends*. He runs a lucky few members of the D&D team through a harrowing experience as they take on the Order of the Gilded Eye on behalf of the Knights of the Green Flame. All together now, “Green flame!”





BACK TO TOP

Next Issue: Dragon 06



Join us in *Dragon+* Issue 6, as we chat with some of the world's most famous adventurers! Comic artist Scott Kurtz and author Patrick Rothfuss make up one half of celebrity adventuring group Acquisitions Inc. We'll be firing off questions to get all the important answers you need to know, including what's the difference between an intern and a sub-employee? What's more fun, driving a mech beholder or flying in an airship full of beerbots? And what color is that flame?



We'll also be chatting with Elsa S. Henry, who is writing a guide to playing characters with disabilities. Having been a gamer with a disability her entire life, she knows one of the challenges has always been seeing herself in the games she plays. She explains why it's important to consider that *all* classes can be disabled, just like all characters and people can be!

“As a game designer, I feel like the biggest gift I can give to players is the ability to see

yourself in that universe,” she tells *Dragon+*. “Disabled characters in high fantasy do not have to stay behind the walls of the castle in order to be played, and just like an able bodied character, they can race out into the world on magical quests.”

Find all this and much, much more in *Dragon+* Issue 6!

(Contents subject to change)



BACK TO TOP



A big thank you to the extended D&D family for
their help with the creation of this issue.

EDITORIAL

EDITOR-IN-CHIEF: Matt Chapman

DESIGN and ART

HEAD OF DESIGN: Christopher Imlay

ART DIRECTOR: Megan Petruccelli

GAUNTLET GOPHERS: Tavis Maiden

CONTRIBUTING ARTISTS: Craig Elliot, Ron Lemen, Tyler
Jacobson, Rob Rey, Carmen Sinek, Richard Whitters, Kieran Yanner

for DIALECT Inc.



CREATIVE DIRECTOR:
Stephen Pierce

CEO: **John Gower**

COO: **Jack McHenry**

GLOBAL MANAGING DIRECTOR:
David Maher Roberts

for WIZARDS of the COAST



THE D&D TEAM

Terms of Use & Privacy Policy

©2018 Wizards of the Coast LLC. Dragon+, Dungeons & Dragons, D&D, Wizards of the Coast, their respective logos, the dragon ampersand, all Wizards product names, and all characters' names and distinctive likenesses are property of Wizards of the Coast LLC in the USA and other countries.

BACK TO TOP